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Later, Legislators

The Vermont legislature adjourned last Saturday night in Montpelier. Here our chosen lawmakers can go back to being citizens again.

Political columnists in Andy Weir's book *Two Weeks: Two Things That Didn't Make It Into His Round-Up*. One thing is that didn't make it into his round-up: On Sunday, the legislature approved the four-hour first ban on hydroplaning in the state, a method of collecting natural gas from underground rock formations. No news there in Vermont yet, but fracking has been a preoccupation even in the peaceful Seven Days staff writer Kathryn Hagg wrote about. The fracking fight in Montpelier, the Seven Days staff writer WRB's executive director Paul Gagne told me, that the legislature is "everything we were hoping for."

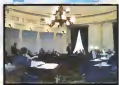
Andy's January legislature is negotiated a deal that will preserve the right to claim a philosophical exemption from childhood vaccines. The catch? Parents have to fill out a form each year explaining that they knew the risks of not vaccinating their children.

Montpelier voted the vaccine compromise on Saturday, and voters about whether to pass the bill in this week's issue (see page 12).



Looking for the new King Kong?

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facing facts



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180

That's how many years the Vermont General Assembly has been in session. That's how many years the Vermont General Assembly has been in session.



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TOP FIVE

HOT TOPICS, HOT STORIES, HOT NEWS

1. **What's the Deal?** by Kathryn Hagg. Vermont's governor is facing a new kind of challenge. He's facing a new kind of challenge.
2. **Take of the Month** by Kathryn Hagg. Vermont's governor is facing a new kind of challenge. He's facing a new kind of challenge.
3. **The Third Annual Vermont State Fair** by Kathryn Hagg. Vermont's governor is facing a new kind of challenge. He's facing a new kind of challenge.
4. **The Vermont State Fair** by Kathryn Hagg. Vermont's governor is facing a new kind of challenge. He's facing a new kind of challenge.
5. **The Vermont State Fair** by Kathryn Hagg. Vermont's governor is facing a new kind of challenge. He's facing a new kind of challenge.

tweet of the week:

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COME AND GET IT, VERMONT!

7

NIGHTS

The SEVEN DAYS Guide to Vermont
Restaurants & Bars

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here
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MUST SEE, MUST DO THIS WEEK
COMPILED BY CAROLYN FOX

Pan's Labyrinth

THE CHANDLER SUPPLEMENT (2007) 100

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etal Pushers

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Under the 50-cm

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Mad World

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Rx Rated

The front page of the *Saturday Republic World* carried the headline, "Legislature Grinds to an End Today." As lawmakers headed into their last day of the session, the article suggested, the state Senate was "looking like a runaway freight train with no brakes."

But the third straight night, the story said, the Senate had worked until 3 a.m. trying to finish the people's business. But heading toward the day of adjournment, the Senate remained "caught up by the last-minute flurry of bills that have come pouring in from the House chamber."

Among those bills, one that would give police controversial powers to fight a drug epidemic, another would require millions of dollars for a new state office building.

The front page from last Saturday's *World*:

Stop: That was the front page from *Saturday March 23, 2008*, when then-Sen. was governor and **LEONARD B. JOHNSON** was president.

The more things change, the more they stay the same — except, that is, for the early adjournment date.

ALLEN SHUMLIN of the Vermont ACLU was passing around that scrap of history at the Randolph state law school as the 2012 legislative session headed toward adjournment. Gilbert was drafting a bill passed in the Senate and backed by Gov. **PETER SHUMLIN** that would have given police more access to the Vermont Prescription Monitoring System, a vast database containing two million prescription records.

The governor wants to give cops more power to fight what he and others call an "epidemic" of prescription opiate abuse that is destroying young lives and driving property crimes. But the House blocked that provision, saying police should have a warrant before snooping into medical records.

Gilbert dug up the old newspaper clipping to remind policy makers that Vermont police already have authorized access to a pharmacy records — and here for decades. They just have to visit pharmacies in person to inspect them, rather than using the online database to spot signs of doctor shopping and drug diversion.

Since that 1998 bill was signed into law, police can walk into any pharmacy and request to see prescription records if a crime is suspected. No warrant is required and the customers are not notified.

Feel sorry?

Shumlin got almost everything he wanted this session — a health care re-organizer, better recovery centers and a huge investment in roads and bridges. But he lost

big on the prescription-monitoring issue. All because House members wouldn't cave on Vermonters' constitutional right to privacy.

Don't think Shumlin's giving up though. The governor's made it pretty clear he's going to reintroduce the pill bill next year — in the meantime, he'll be campaigning for reelection on the urgency of Vermont's prescription opiate epidemic. Shumlin's recent speech to the Senate on Saturday was bedeviled with one last jabbing of nonclinical House members who opposed the monitoring bill. "I think those

are our lawmakers' remarks on Saturday Senate President Pro Tem **JOHN LAMPHIER** (D-Windham) reminded the governor's "epidemic" assessment of the prescription-drug problem and urged anyone who doubts that to "talk to anyone in Vermont." Green was standing up just as the Senate gallery at the time.

Talk about newsworthy. **DR. MARK SHARP** (D-Berlin) of the Senate Judiciary Committee was quoted in Green's story expressing surprise that health department figures show a decline in prescription drug abuse.

"That's not the information we were given" in committee hearings, Sharp told Green. "If the statistics don't bear that out, they should have told the governor before he called it an epidemic."

By the next day, Sharp had changed his tune. At the start of a phone negotiation with House leaders over the following prescription-rebate bill, Sharp said, "The doctors may be down but the use is epidemic. I don't let anyone tell you otherwise. The use has not declined."

Actually, the use has declined — just as Green reported. Overall, misuse of prescription opiates is trending down, according to **BARBARA EMMAUEL**, deputy health commissioner for alcohol and drug abuse programs. But the number of people seeking treatment for prescription-pill addiction is skyrocketing, as more people trade heroin for OxyContin and similar drugs. Campaign says. Part of the reason treatment is increasing is because more money is being made available for it.

Those sorts of distinctions don't make the robust "epidemic" narrative. But it's the truth.

As **Rep. ALAN MATHIS** (D-South Burlington), a staunch opponent of the database bill, said last week: "I'm a teacher. I'm a social worker. I believe in data."

"We can't disprove that we have a problem," added Pugh. "The only thing we disagree on is the way law enforcement should be able to access data in the database. Vermonters expect privacy."

Army Privatized

A load of dirty laundry from the Vermont National Guard landed squarely on the Senate floor last week.

While debating an "omnibus" National Guard bill that addressed a batch of soldier issues — benefits, discipline, leave policy — Sen. **WALTER BAKER** (R-Lewis) (Orleans) said from his perch by Lt. Col. **ALAN ARNETT** that the noted residents of a notorious mill suspect. A section of the bill would have created "Vermonters' justice" for miscreant Guard soldiers

GOV. SHUMLIN LOST BIG ON THE PRESCRIPTION-MONITORING ISSUE — ALL BECAUSE HOUSE MEMBERS WOULDN'T CAVE ON VERMONTERS' CONSTITUTIONAL RIGHT TO PRIVACY.

who didn't pass the bill will regret it, and will be back next January pushing more closely to do the right thing." Shumlin said.

The governor also took a veiled swipe at the press — specifically at Associated Press reporter **DAVID SHAW** — for a provocative story Green posted last week that questioned, on so many words, whether Vermont has a worsening prescription opiate epidemic at all, or if politicians have played up the problem to serve an agenda.

"It is an epidemic," Shumlin insisted.

Green's story quoted a new Department of Health report that found misuse of prescription opiates in Vermont is "declining or remaining steady." What's more, health data show doctors tend to Rx opiates declined every year from 2006 to 2010. Vermont has significantly improved its standing among states with regard to one method use of pain relievers — from 11th in 2006, to 14th in 2009.

Green's story raised fundamental questions at an inconsequential time for the backdrop of the database bill — just as they were trying to persuade House negotiators that the scope of the drug problem warranted a controversial expansion of police powers. Maybe that explains the public pushback by some lawmakers. During

— harder than a letter of reprimand, but less serious than being discharged — and Abbott's letter was meant to dissuade any such penalties as needed.

According to Abbott's email, the staff assigned to question — we'll call him Sgt. Croopy Dude — was accused of at least three instances of harassment and misconduct before he had a possible discharge.

During a two-week training stint in 2010, Abbott and Sgt. Croopy Dude called an over-the-phone private "fat ass," "fat face" and "fat mouth" in front of others, and also threw a radio microphone at his face.

During that same stint, Sgt. Croopy Dude allegedly whispered to a female private's car, "Don't touch yourself" when she was talking with the top Volvo cab of her mother. He told her later "I just want you to know how beautiful I think you are, and I don't know why you are working here. Is there anything that I can do to enhance your evening tonight?" Later, he touched a female subordinate's leg near his pants pocket, and put his hand over hers to guide a computer mouse.

All of this led to a letter of reprimand and counseling for Sgt. Croopy Dude. But he received his stripes, if the following summer, he was up on his old truck again.

According to Abbott's email, in September 2011, Sgt. Croopy Dude was training two female specialists and allegedly showed them websites called Knockers for the Troops and Hot Rods for Military Wives.

"He told me specifically that she should send in a picture of herself to the website," Abbott wrote in her email to Blank. "He also instructed the other specialist to back your rate last up."

What is the name of **ETHEAN ALLEN** told the Guard so long to knock down on this rock house?

"When you look at the facts, yeah, sometimes they could look really egregious," Abbott tells Fair Game. "But there's two sides to every coin. And he could have done a lot of things to help the commander."

The women didn't pursue criminal charges against Sgt. Croopy Dude, but his behavior was the subject of a court-martial discharge hearing before Guard judges. Abbott says the final decision about whether he should be discharged is up to Adjutant General **MICHAEL BARE**, who has yet to make a ruling.

There's another reason for not discharging soldiers: lastly, Aikawa is placed on the line, the military invests a lot of time and money in each soldier, and prefers to course correct upward investments — as, Guard members — rather than fire them. Abbott believes that of the Guard had been able to strip Sgt. Croopy Dude of his rank after the first instance, he might have been rehabilitated — or at least wouldn't have

been in a position to harass subordinates.

Ultimately, the Guard's bill passed — but without the women as discipline. **Sgt. MARK MALDONADO** (D-Congrat), a Vietnam War veteran, announced a majority of colleagues to replace the inadequate punishment with a study by January 2013, the Guard must submit a report to the legislature detailing the number and nature of disciplinary cases that arise. Abbott says it averages about six a year.

Meanwhile, let's hope Sgt. Croopy Dude keeps his combat pants to himself.

Fear's a Crowdf?

Barbington wants to see zoning codes to ensure the party animals in the Queen City's village plaza.

For the second time since February, city councilors are considering an ordinance that would limit how many bars can be in the high-density district around the University of Vermont and Champlain College.

Landlords and business owners picked the city council meeting Monday night to sound off on the ordinance proposed by Council President **JOHN BISHOP** (D-Ward 3) and Councilor **MARK TERRY** (D-Ward 2). **ANNE LEE**, who owns a house on Bradley Street, said partying students kept her awake until 2 a.m. last Saturday.

"I called the police three times and, as a result, my house was egged," Lee told councilors. "Our neighborhood is in crisis, and I ask for your help."

Landlord **ANNE BISHOP**, who owns 20 rental properties on Hill Street, Hangerford Terrace and elsewhere, told the council, "We're not enforcing the laws you have. We have a new ordinance and part of this ordinance was to notify landlords [when tenants were cited by police]. In two years, you haven't done it. There are problems, absolutely, but this isn't the solution."

Councilor **DEBBIE ARNOLD** (D-Ward 1) stated that Bishar's was right — the city does have tools to other up the college plaza. But he called those "band-aids to patch a chronic problem." Arnold passed 12 other councilors in voting to move the measure forward to the Ordinance Committee.

Sincerely yours from the Monday evening council meeting? Stadium. They must have been out partying — or reading up on eggs. ☺

📧 andrew@52wendays.com (writing at 11:40 a.m. on WEDNESDAY 5/25/12)

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Fresh Opposition: Will Burlington City Councilor Paul Decelles Become the New Mayor's Nightmare?

BY PAUL HEINTZ

Last week's dropout over a controversial city attorney nominee provided a glimpse of what Burlington Mayor Miro Weinberger can expect from a new city council still learning how to work with—and against—a new mayor. Just two and a half weeks after Weinberger's nomination, his close friend and political adviser Ian Carleton to be the city's top lawyer, he found himself skipping the appointment Thursday afternoon in the face of resistance from half the council members.

Leading the opposition was Councilor Paul Decelles, the 34-year-old, goateed, shorts-wearing Republican from the New North End. Though long a voice of conservatism on an otherwise liberal council, Decelles has emerged in the nascent Weinberger administration as a particularly vocal foil to the Democratic mayor.

The very night the mayor was sworn into office last month, Decelles challenged Weinberger's nomination of Paul Stoen as interim chief administrative officer, complaining that the council had little notice to review such an important appointment. Two weeks later, Decelles was the first to criticize Carleton's nomination, arguing that the former Vermont Democratic Party chairman was too partisan for the role and too close to the mayor. When Weinberger was weighing whether to raise property taxes to balance the budget, Decelles made it clear he would fight such a move.

"The voters elected him clearly with an overwhelming mandate," Decelles says of Weinberger's recent mayoral victory. "But at the same time, it is of us were elected to provide checks and balances. To simply rubber-stamp or approve his agenda without questioning or talking about it would be ridiculous."

With the departure of former council president and recent mayoral candidate Kurt Wright, Decelles is now the senior Republican on the council. Dave Harcourt, a Ward 4 Democrat who ran Wright's campaign, sees Decelles as "trying to establish some leadership." Harcourt, for one, thinks that's a good thing.

"Paul always speaks with passion and believes in what he says, and I have respect for his opinion. I think it's a plus for the council as a whole," Harcourt says. "But that I agree with him on every issue, I certainly don't."

Democratic Councilor Ed Adrian (*Go-Wind*) sees it differently. He says Decelles' politics are out of the mainstream and his constant criticism of Weinberger is counterproductive.

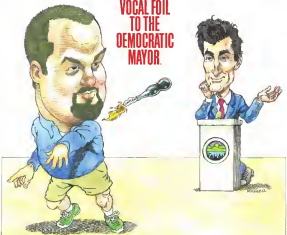
"I think that it sets a negative tone, which clearly, at this stage in the new administration, nobody else is willing to set. I do think it speaks volumes about where Paul's coming from," Adrian says. "Ed Harcourt says he's turned it around. I think he has the ability to turn it around."

For Decelles to effectively counter the new mayor, he will have to find common ground with an ideologically diverse group of politicians. Despite Weinberger's landslide win over Wright,

the 34-member council remains divided between its party-line Democrats, three Progressives, two Republicans, two independents and Harcourt—a natural Democrat who votes with the Republicans more often than not.

Carleton's failed nomination is an illustration of what can happen when the non-Democrats on the council unite. Two weeks after Weinberger announced the appointment, Carleton came before an informal panel of councilors, who grilled him on everything from his proposed salary to his residency outside of Burlington, but the council theme that emerged was a matter of trust: Could Progressives, Republicans and independents trust a

THE 34-YEAR-OLD, GOATEED, SHORTS-WEARING DECELLES... HAS EMERGED IN THE NASCENT WEINBERGER ADMINISTRATION AS A PARTICULARLY VOCAL FOIL TO THE DEMOCRATIC MAYOR.



former Democratic party chairman and close friend of the mayor to give them impartial, confidential advice?

Dezileau aped the ante during the interview when he accused Carleton of deceiving him in a private conversation the night of Wenberger's resignation. Dezileau maintains that Carleton assured him he would not be seeking the city attorney post, while Carleton says he simply said he was very happy in his current job.

Either way, the fix was in. Whatever chance Carleton stood of being confirmed was further diminished by a him-fisted explanation that he deserved a salary 10000 higher than the city's step system entitled him to, in part because he attended Yale Law School.

Three days later, Wenberger withdrew the nomination and apologized to the council for misunderstanding the unique role the city attorney plays, regressioning not just the mayor, but the council and the city as a whole.

"I said that I would be a mayor that acknowledges mistakes when they were made and took the consequences, and I indicated many times over the course of the campaign that a key part about rebuilding the public's confidence in the mayor's office was repairing the fractured relationship between the mayor's office and the city council," Wenberger said.

Those — like Dezileau — who spoke loudest in opposition to Carleton's appointment reacted graciously to Wenberger's apology, saying it represented a stark contrast to his predecessor, former mayor Bob Kiss, who tended to dig in when challenged.

"I do hope that this is a sign of things to come," Dezileau says. "Obviously there's going to be times when we don't agree with him and he doesn't agree with us, but I think the way it was handled was well."

Of course, it's only to be gracious when you've just won a skirmish. The bigger question is whether the Carleton fight was just an anomaly or a preview of coming attractions. That will depend on how effectively and often the council's Republicans and Progressives work together — as they have historically — or if Wenberger can peel off enough non-Democratic votes to support his agenda.

"I think it's going to be an uneasy-at-best thing," newly elected City Councilor Max Tracy (D-Ward 2) says of Prog-Republican relations. "I think we

Progressives are happy with our current small caucus. I think we might meet with [the Republicans] once on an ad hoc basis, but I don't think it's going to be a regular thing because we're really far apart as a lot of issues."

As for how he'll approach future nominations, Tracy — who like Dezileau, voted against Kiss's appointment — says he'll keep an open mind.

"Provided that Mario sticks with his campaign pledge to make an effort to have a bipartisan administration, I don't see myself as being a rubber 'no' on the rest of his nominees," Tracy says.

"I obviously went to ask questions and hold their feet to the fire a little bit, but, but I don't want to be a rubber 'no,'" he says.

Councilor Vince Recanati (D-Ward 3), a fellow Progressive, says he sees an opportunity for his caucus to work collaboratively with Wenberger — and to pull the mayor to the left, when possible.

"In talking with Mike, I think he helps some Progressive values. That's why I feel hope about," Recanati says. "In all honesty you can be a Democrat with Progressive values and that's an OK place to be."

Council President Jose Shannon (D-Ward 5), a Democrat who was elected without opposition to lead the body, says she is hopeful that councilors can transcend party labels and work constructively with the new mayor — and each other.

"There's a lot of new people on the council and we have a new mayor, so everybody is really in the process of feeling each other out and finding that way of working with each other," she says. "I know Mike really wants to work with the council, but exactly how the council wants to be engaged — he's still finding that out and so are the councilors."

Shannon says she's confident the spat over Carleton's nomination won't cast an early shadow over her council's tenure.

"I'm certainly not going to forecast doom and gloom. We'll hope lessons are learned in this process, and we'll work through this and we'll learn from this."

Tracy's take?

"I think the situation really points to the role of the opposition in city government," he says. "The look for citizens to help the mayor first and foremost to make the city work, but at the same time you also ask questions when things go awry." ☐

POLITICS

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On the Canadian Border, a Wind Project Sparks International Intrigue

BY KATHYRN PLADD

A t a business rally on Sunday in Derby Line, residents expressed concerns about noise, aesthetics, possible damage to local wildlife and property values in opposition to a two-turbine wind development.

But this was not your typical anti-wind protest. Because the proposed turbines are a stone's throw from the U.S.-Canadian border, the familiar arguments about wind development were elevated from local controversy to international dispute.

The towns of Derby Line, Vt., and Stanstead, Quebec, have a long-standing geographic and cultural connection. Despite tighter post-9/11 border control, the community is still a "pretty much one great big town with an international border running through it," says Derby selectboard chair Brian Smith.

"There are people that wake up in Quebec and eat breakfast in Vermont," Derby Center resident Glenn Nye says of residents whose houses are aligned with the two sides of the border.

Last Sunday afternoon, more than 100 U.S. and Canadian residents gathered in a building that straddles it—the Haskett Free Library and Opera House—carrying signs, petitions and posters to carry the proposed wind development. One sign, in French, read simply: "Non, non, non."

The wind development is being proposed by Burlington-based Encore Development, which wants to use two turbines on private property owned by two dairy farmers. The project is currently under consideration by the Public Service Board, but now Canada's neighbors want a say in the proceedings.

Opposition that has been brewing quietly for months came to a head last week. That's when Stanstead mayor Philippe Daill threatened to turn off the water supply—which comes from Cascade Falls—in the Vermont village of Derby Line unless the Derby selectboard agreed to voice its opposition to the wind project.

Daill now says that the threat was more a ploy for attention—and it worked. In an emergency meeting last week, the Derby selectboard voted to discontinue negotiations with Encore



Stanstead mayor Philippe Daill threatening to turn off the water.

Redevelopment. It wasn't a vote specifically opposing or supporting the project, chieftain Smith, who personally supports the turbines.

The town of Stanstead took a fence stand in April, when the town council, along with Daill, voted unanimously to oppose the project.

The Derby Line project is what Encore Redevelopment is calling a "community pole" project. The two turbines, each of which is more than 400 feet tall, would together power about 1,000 homes. Encore's website says the project is being developed in part because of Vermont's Sustainably Pooled Energy Enterprise Development, or SPEED, program. The program is designed to promote the growth of qualifying projects in the state by requiring utilities to pay a premium for the energy generated by these developments. The deal makes projects such as the Derby Line turbines more attractive to investors.

Encore has already built several

renewable-energy projects in Vermont, primarily solar arrays, but also a 131-foot windmill in Vergennes. But its record doesn't seem to have persuaded wind opponents in Derby and Stanstead.

"It's been a snake-and-mirror show," said Derby Line resident Virky Lewis, who claimed Encore developers had "private meetings" with some town officials.

The suspense cuts both ways: Smith says Vermonters have been making phone calls to their Quebec neighbors and visiting Stanstead regularly to "put the fear of God" into people about the turbines. Encore Redevelopment principal Chad Fawell says that misinformation has "created this perception that we are moving extremely fast, and that we don't have the public good in mind. That's completely false."

Sunday's rally was a chance for residents on both sides of the border to air their concerns. The Canadians chattered mostly on the north side of the line,

Americans on the south, and conversations in French and English rippled through the crowd.

Jean-François Nadeau, a Montreal-based journalist and writer who is currently building a home in Stanstead, looked on the rally with the comment, "Borders are accidents in history, and we can see that here." The wind development is causing such a rift in the community, he continued, "we are building a border like we never had before."

Lewis, who arrived at the rally with an antihelium placard around her neck, expressed sympathy for her neighbors to the north. "They have been totally shut out of the process," she said, adding that struck her as unfair since the development will affect residents on both sides of the border.

Rebilly Greener watched the rally from the edge of the library lawn—a spot of the few, if not the only, wind development supporters at the event. She lives about three-quarters of a mile from one of the proposed turbine sites, near I-91, and suspects that the interstate—and the brightly lit customs station, which glows on the horizon at night—already affects her property values more than the turbines would.

"We close our mouth," says Greener, who stuck to university- and government-funded studies in her ranting, "and I don't think they're a problem."

The real problem here, to a most wind-averse Vermont, is that both sides claim to have "done their research"—and yet have arrived at wildly different conclusions. Nye called the proposed development "an abdication of peoples' lives," insisting up the spoke about the project. Admonishing the crowd, Derby Line resident Darla Hindslee blamed the wind industry's work in rural communities on the war on terror, adding that while "Bin Laden may be dead, big wind" is alive and well.

After close to two hours, the rally dispersed. One Vermont woman called out across the divided library lawn, "Thank you, Stanstead!"

Nadeau, meanwhile, avowed regret to visit his property to see where

ENERGY

one of the turbines is allegedly sited. Nadeau believes his home will be fewer than 200 meters from the windmill — far closer than would be required if the turbine were located in Canada.

In a later interview, Farrell says the closest residence would be 1200 feet from either of the two proposed turbines, noting that's an example of the miscommunication and "straight line" going back and forth across the border.

Nadeau and other Quebec residents also complained that Encore has been unresponsive to their questions. Farrell counters that the French Canadian opposition represents a total turnaround from last summer, when he held public meetings about the turbines for residents on both sides of the border.

In response to the fresh flurry of opposition, Farrell has slowed down the project timeline. Construction — which is contingent upon a certificate of public good from the Vermont Public Service Board — won't begin any sooner than 2013. Meanwhile, the PSB hasn't yet ruled on whether Roundsted can participate in the proceedings because of the international nature of the project, Farrell concedes. "We are in somewhat uncharted waters here."

That's little comfort to Nadeau, whose home is — or rather, will be — tucked alongside a slopy dirt road called Chemin Lagave, east of Steepleton's village center. The road runs east and west along the U.S.-Canadian border, parallel to an electric fence on the Vermont side that contains the green fields of the Chase dairy farm. Along the way is a sign, in French, that reads "health and quality of life" with a red line drawn through an illustration of a turbine.

Jayne and Jonathan Chase were standing on the southern side of that

fence when Nadeau and a small contingent of onlookers arrived after last Sunday's rally. Jonathan Chase worked in the wind industry here in the 1990s. When he first showed her this farm 18 years ago, Jayne says Jonathan took her to the top of a windy knoll and said, "That would be a great place for a wind turbine some day." They happily made a deal with Encore to host one of the two.

The other turbine would be located on land owned by Bryan Davis, who first applied to the Vermont SPEED program and then later approached Encore to oversee development.

Jayne says that opponents of the project have been misinformed about the possible detriments of wind turbines, especially allegations of noise and danger to public health.

"If it was going to disturb any quality of life, it wouldn't allow it to happen," she said.

Just then, tall, lanky Nadeau came bounding up the road. The man from the rally dismounted somewhere as he rushed across the fence to shake Jonathan Chase's hand. His all appearances as a warm, cordial conversationalist — both expressing the wish to be good neighbors — but neither party seemed swayed by the other's position on the matter. When Jayne and Jonathan pointed out that their home will be as close as anyone's to the turbines, Nadeau responded, "You should have concern about this."

Interestingly, they had different ideas of where the turbine would be located — Jonathan Chase pointed north and east, Nadeau gestured to the west, closer to his own home. In so doing, his arm swung dangerously close to the electric fence. Like a good neighbor, Chase warned him the wire was charging with electricity — yet another reminder of the oddity of the situation. "Seven thousand volts on there," Chase said. ☐



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Vermont's Dwight Asset Management to Shed Jobs After Goldman Sachs Takeover

BY KEVIN J. KELLEY

Several money managers are likely to lose their signature Vermont jobs in the coming weeks when Goldman Sachs, the Wall Street "monopoly squid," completes its takeover of a Burlington-based investment firm.

Some lower-level employees will also be let go. The anticipated layoffs at 29-year-old Dwight Asset Management, one of Vermont's few finance-sector powerhouses, will diminish the Queen City's standing in the industry and deal a blow to Burlington's economy.

The region's housing market would likewise feel the effects of the potential departure from Vermont of highly paid professionals. Many of these workers currently contribute valuable labor to their communities. Dwight actively encourages over-employment amongst employees.

Some of the individuals Goldman Sachs views as redundant had earned half-a-million dollars or more in years when bond markets were booming, says a source well acquainted with Dwight's operations, who wishes to remain anonymous.

State officials have been seeking to gauge the extent and the impact of the coming purge ever since the pending takeover was announced in February. "I've had talks with Dwight, but I haven't been given anything definitive," says Lawrence Miller, secretary of the state's Agency of Commerce and Community Development. "They've made clear there is a transition plan in place, but that there are no details available at the individual level."

Paul Clift, president of the Greater Burlington Industrial Corporation, describes Dwight as a locally owned business that "has really carved a niche for itself" in the nation's finance sector. "There's a lot of expertise in that company," notes Clift, who sits on behalf of the state to help promote and create jobs in Chittenden County. "That isn't the kind of business economy that I wish to see go away."

The first case scenario for Burlington, adds Community and Economic Development Office chief Larry Kaprielian is for Goldman Sachs "not only to maintain a presence here but hopefully to expand their operations."

That isn't going to happen, according to a finance industry newsletter, as well as the source familiar with Dwight's assets in Burlington. In its early days, Asset Management, a weekly publication focused on securities transactions, reported "Many of Dwight Asset Management's most successful product professionals will be out of work once the investment ship is sold to



Goldman Sachs." The New Jersey-based newsletter specifically forecasts "broad layoffs that are expected to encompass about 400 members of Dwight's 600-person workforce."

The cuts could ultimately go even deeper, shoring the business to the bone, warns the person knowledgeable about Dwight's prospects. Within a year or two as low as 10 people might be working

THEY'VE MADE CLEAR
THERE IS A TRANSITION
PLAN IN PLACE.
LAWRENCE MILLER

in Burlington for the firm about to be swallowed by Goldman Sachs Asset Management, the source suggests.

Andrea Ryback, a spokeswoman at Goldman Sachs' corporate headquarters in Manhattan, offers assurance that the investment behemoth "will be maintaining a presence in Burlington." She declines, however, to discuss projected employment details, saying "I don't have those numbers at this time."

Dwight CEO David Thompson and two other senior Dwight executives did not respond to requests for comment on the sale. John K. Dwight, a Charlotte resident who founded the company in 1985, also did not reply to a query regarding his views on the firm's pending takeover by Goldman Sachs.

The business that Dwight established when he sold in 1994 to a company that was itself purchased in 2000 by the Old Mutual Group, a British South Africa investment conglomerate, Dwight Asset Management profited as one of the promoters in which

known as the stable value investment model. The firm specializes in low-risk investments designed to provide consistent returns for its clients, which include corporate retirement plans, insurance companies, foundations, endowments and public funds.

Dwight today estimates \$42 billion in such investments from its top-floor offices at 150 Bank Street, which offer dramatic views of Lake Champlain and the Adirondack peaks of New York.

The steadily steady and safe assets on which Dwight is focused are attractive to many middle-class Americans preparing for retirement. And that's precisely why the Burlington company became attractive in turn to Goldman Sachs. The Wall Street money-management giant is seeking a larger share of the U.S. retirement investment market, which is growing rapidly as hopes of baby boomers approach what they hope will be their golden years.

What did Goldman Sachs pay Old Mutual for the company? Dwight's purchase price was not disclosed, but the source familiar with Dwight's business profile estimates less than \$50 million. Old Mutual was eager to unload Dwight as part of a corporate rebranding, according to reports by Reuters and Bloomberg News.

Goldman Sachs came to Vermont with a tarnished reputation as one of the chief culprits in the Wall Street meltdown that caused the Great Recession. In a lengthy 2009 analysis of the investment bank's behavior over its 140-year history, Reuters drew water from Trolls' branding. Goldman Sachs as "by great measure" said wrapped around the face of humanity, reflexively parroting its blood-fueled into anything that smells like money."

Trolls' colorful description has stuck.

The New York Times made note of the "monopoly squid" reference is recently as May 3 in a story about Goldman Sachs efforts to reinvent its image. As part of a new PR campaign offensive, CEO Lloyd Blankfein has been calling attention to Goldman's support for gay rights.

That may not be enough to dissuade local class warriors from targeting the Burlington branch of Goldman Sachs Asset Management. "It's something I think we should get involved in," says Occupy Burlington spokesman Phil Manganelli.

One of the most pointed critics of the takeover, says the source familiar with Dwight, is the loss of a distinctly Vermont way of doing business in the assets-management field. "One thing Dwight had going for it was a unique culture in the financial-services industry," the source remarks. "Being in Burlington, Dwight started a certain type of individual who perhaps thought differently than would be commonplace in New York, Boston or Chicago. This type of individual has a different set of values. He or she isn't motivated only by financial gain."

Many Dwight employees regularly volunteered in community groups and took part in company-sponsored charitable events such as the Lake Champlain Dragon Boat Festival and the Progress-Plus Day. The firm also infused doses of interns from the University of Vermont, St. Michael's College and Champlain College.

Most of the soon-to-be jobless Dwight money managers will have to leave Vermont if they want to remain as the industry the leader profits. "There's nothing going on down here," says

Conner and community development agency chief Miller points out that there could still be some happy endings. Vermont companies that get purchased by bigger companies can be a source of start-up ideas, a possible goodwill between Dwight and BSR, the former medical company whose company founded by Burlington-area entrepreneur that was sold to GE Healthcare in 2006. Some ex-DWIGHT went on to launch their own local ventures, Miller says. Manganelli adds, who provides businesses with a sense of health-related services, and PureWellness, a South Burlington company that supplies similar assistance to health systems and corporate clients.

When local companies get taken over by out-of-state owners, former employees go out to meet their own firms," Miller says. "That'll be the best outcome" in the case of Dwight Asset Management, he adds. ☐

Brook Campaign Bears Down on Shumlin

BY PAUL HERTZ

Vermont Republicans are launching a metaphorical campaign to bear against Democratic Gov. Peter Shumlin.

First, Rep/Blurt candidate for governor Sen. Randy Brook (R-Franklin) attacked the St. Albans Maple Festival parade with a gag in a bear suit — a reference to the governor's recent encounter with bears as his Montpelier backdrop.

Then, on a web ad released last week, Brook and the Vermont Republican Party went after Shumlin with a parody of Ronald Reagan's 1964 "Bear in the Woods" ad. One image of the governor's favorite bear, a morning voice-over intones: "There's a bear in the woods. For most people in Vermont, the bear is easy to see but others, like Gov. Shumlin, don't see the bear at all!"

What are the bears? The ad explains: job-killing closed mines, the theft of our healthcare freedoms, The usual.

Moose on the Loose in the 'Noosk

BY KATHRYN FLAGG

A confused adolescent moose explored the wilds of Wisconsin last weekend.

Seven Days associate publisher Cathy Bensen was picking up trash for Green Up Day when she was almost run over by a "knecker" moose that belted out of the police station parking lot before heading for the river down West Allen Street.

St. Croix Scenery of the Vermont Wildlife Wildlife Department says western gray moose reports a few takers a year in Chittenden County, but didn't get any calls last weekend. In the spring, Scenery said, female moose move around looking for places to birth and raise cubs. The juvenile spent in the 'Noosk was likely a yearling being pushed out of the nest by her mother.

"They're just a little disoriented and confused," Scenery says.



7 Questions For Nicco Mela, Howard Dean's Web Guru

BY KEVIN J. KELLEY

Nicco Mela was 29 years old when he helped revolutionize America on politics as webmaster for Howard Dean's 2004 presidential campaign. Today the 34-year-old teaches courses on social media and politics at Harvard's Kennedy School of Government and runs an internet strategy consulting firm called EchoChorus.

Mela was in Burlington last week for two tech conferences: a May 7 forum at Middlebury College titled "How Social Media is Redefining Politics" and an all-day conference on May 8 at Champlain College on Vermont's digital future.

Seven Days caught up with Mela in advance of his talks. Read the full interview on Blurt.

SEVEN DAYS: Dean's Internet operations had a huge impact. Would you say that tech—and social media in particular—is now the dominant force in political campaigns?

NICCO MELE: Broadly speaking, tech does challenge the existing establishment. It's a good tool for campaigns. Just look at how Obama came out of nowhere to beat Hillary Clinton. And in 2010, eight Tea Party insurgents defeated Republican incumbents in Congress. It's fair to say the Internet is disruptive of the establishment. ☺



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THREE KICKS IN THE COROLLAUS

I've never commented on any of the film reviews offered up in *Seven Days*, but this time I feel compelled by Rick Kizorek's review of the modern adaptation of Shakespeare's *Coriolanus* [*Movie Review*, April 29]. He denigrates the film and Shakespearean inspiration by noting *Coriolanus* is considered one of the Bard's lesser-known plays, and the film does nothing but perpetuate its flaws in new garb. The character developments are considered inferior to Shakespeare's other greats, but a little history lesson will go a long way here.

The popularity of Shalingshen's plays and the pecking order of what are considered to be his greater and lesser works are ever shifting with the tastes of the time. Yet, his tragedy *Edam* faces the likes of *King Lear* and *Hamlet*, with their self-reflective

brooding characters, but *Coriolanus* delivers us archetypal characters more characteristic of the Greek and Roman tragic heroes – singular in vision, without doubt in their convictions, and utterly devoted to their values and ideals above all else, including death.

I agree with the reviewer that, if done poorly, modern adaptations of Shakespeare's plays are merely a way to attract a dumb-driven audience. In *Coriolanus*, the modern set pieces matter by laying bare the fact that our culture's ether has changed little at all. The inner drives remain intact, only the modernism has changed, and the two coalesce seamlessly. The fact is, I remain in awe of this film. Ralph Fiennes' performance is astounding; his delivery of Shakespeare's lines will continue to amaze.

Larry Allen
EAGLE BUTTE

It's worth noting that the *Corsicans* [April 23] Rick Kirsch dominates the Bard's bag and breaths serious consideration into the work that T.S. Eliot preferred over *Hamlet*. As for his bewilderment: "why anyone felt the need to perform it at our [lifecycle]." Rink needs to include the likes of Laurence Olivier, Anthony Hopkins, Richard Burton, Paul Scofield and Ian McKellen, as well as Ralph Fiennes, in his query. What?

brothering to me, by contrast, is Rick's claim that the film doesn't "yield meaningful parallels or insights with respect to the present-day world stage." Really? If only we lived in a world where the public wasn't still the pawn of politicians, where war and warriors were no longer valorized, and in which war-wracked landscapes like that of modern Serbia, where *Condemned* was filmed, had disappeared forever.

Barry Swartz
Editor

I guess Laurence Olivier, Anthony Hopkins, Paul Scofield, Richard Burton, Ian McKellen, Christopher Walken and Morgan Freeman must all be vying for taking on the role of Cordeliano, since it is such a "find" of a play (Movie Review, April 28). Not to mention that fool Brecht for staging his version of it... Yes, *Cordeliano* is one of the more opaque Shakespearean characters, but that makes him more, not less, interesting.



Analysis: The authors
are careful to present

How can you win all the inner conflicts of this mother-dominated, sexually ambivalent man, flawed by his greed? He rudely repudiates the masses, not because he is an egoist but out of respect for the dignity of his profession. Because of this innate nobility, he dignifies evenness, he refuses the accolades tendered to him, or to have his war wounds for the public — amputation as it is in modern politics —. *Coriolanus* is not playing the surrealist card.

As for the film itself, I can't think of a more appropriate version for the world as it is today, with echoes of Afghanistan, Somalia, etc. And I completely overlook the brilliance of Vincent Lindberg in one of the greatest women's roles in Shakespeare, *Vokunna*; it's beyond me. Ralph Fiennes is probably one of the most brilliant, glowing and intelligent actors of his generation. There are very few who have the innate understanding of what great film acting is, plus the necessity of a figure, the magnificent voice and a presence that sticks you in the seat, a kind of ecstasies. History had a lot to do with why Coriolanus was not performed during Shakespeare's lifetime — not because it was a bad play, but because it was so extraordinary.

Caroline Zacher
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Shelburne Museum Looks to the Future With a New Director, a New Facility and Flash Gordon

BY PAMELA POLSTON



The new director of the **SHELburne MUSEUM** has a background in American and New England studies, his dissertation at Boston University — and a subsequent book — examined 18th/19th 20th-century furniture makers, photographer and antiquarian William Nutting. So why is **THOMAS DENENBERG** psyched about the forthcoming contemporary art facility on the campus of the museum he joined just last November?

"A subset of my career is planning and completing capital projects and buildings," Denenberg says during a recent interview in his office. "I've always known about the Shelburne as my professional work — I was a big fan of [the previous director] and admired what they accomplished here. But the notion of getting a four-season museum is very exciting."

Tenured on Route 7 just south of Shelburne village can't help but notice that something big is afoot — and it will get bigger. The pre-announced project involves demolishing and restoring a row of small houses (joined by the museum) and replacing the stockade-style fence with a modern black metal one for a dramatically different

"relationship to the road," suggests Denenberg. Instead, this, the mid-century Italian House is coming down to make room for the forthcoming Center for Art and Education.

If the new facility seems a understated, the significance of its family's mission from a national to a year-round institution cannot be overstated.

The Center, scheduled to open in September 2013, will enable the Shelburne to offer "first-class exhibitions and educational resources" to the community 12 months a year, says the museum's website, noting that the development will build founder Eliza Haynes Webb's vision for the place. The statement also acknowledges the need to update "Guided by the past yet evolving for a new generation of visitors, Shelburne Museum is diversifying its exhibition and public programs to keep the Museum relevant at the 21st century."

Asked about his own vision, Denenberg responds with some provocative rhetorical questions: "How do we participate and enhance all of our experiences with place and all these collections? How do we present Eliza Haynes Webb's journey? How do we connect people to why we feel right here?"

These are surely questions on thought to all museum directors here as they move into an uncertain future, how does an institution based on the past remain relevant — and accessible — in a world with so much competition for people's attention, time and wallets? Despite the Shelburne administration's clear reverence for its founder and guiding spirit, moving forward is not only about "what would Eliza say?" as Denenberg puts

it. He asks another question: "How do we have a big nose and make everyone feel comfortable as a museum?"

Creating what Denenberg calls a "journey" for people is "one of the principal jobs of a museum," he suggests. Toward that end, the Shelburne's new building will facilitate not just looking but doing; it will accommodate classes, talks and hands-on experiences with art in 2000 square feet of flexible classrooms and a 130-seat lecture and performance hall. As for exhibits in the center's 5000 square feet of gallery space, the director insists that they will include photography and painting. And, as his predecessor Stephen Kent did, "We'll be mixing the collections and [doing] exchange with the contemporary world," Denenberg says.

The Shelburne Center for Art and Education marks the fifth project that the director has worked on with architect Ann Sella Architects of Boston. "Since I met them, they've become the premier New England museum and restoration architect," Denenberg says. "It's an unusual building: with the climate and humidity controls in the Northeast, you want to work with someone who's done a before."

Denenberg undertook one of those past projects during his last job, as deputy director and chief curator of the Portland Museum of Art in Maine, another at Connecticut's Wadsworth Athleteum Museum of Art, where he was curator of American decorative arts. Except for stints in North Carolina and Washington, D.C., Denenberg's career has centered on the geography, culture and artistic traditions of New England.

Typical of his scholarship is a talk he gave last month at the nearby **ALA SMALL INTERIORS** symposium titled "Eliza as Vision: How the Image of New England Became the Portland Landscape."

Since moving to Vermont, Denenberg has gotten an unexpected education in a regional recreational tradition: snowmobiling.

At a recent media preview of the Shelburne's 2012 exhibits, Denenberg wined and dined about "Snow Mobiles: Slugs to Sluts" the exhibit now unveiled on both floors of the museum's Ross Barn. Though the bulk of the season was planned before he arrived, Denenberg got to make his contribution, courtesy of a random visit. "Someone called and said he had these vintage snowmobiles," he said and added, "There's nothing scarier looking than a vintage snowmobile." Indeed, the snide peek at this all-Vermont collection confirmed Denenberg's disapproval. "Some of the 1910s ones look like big, snide big bugs."

David with a scattering of the museum's own designs and inside the exhibit repeats the curatorial "readings" idea. Visiting an entire museum of design and functionality in the most lushly forested hours-driven village to garner rescue signs on nature to a dark, kept-out racing machine.

Last week, the Shelburne revealed two other exhibits to members of the media. Washington code or **FAST CLASS** is a series of eleven recycled metal elephants on pedestals outside the

THE NOTION OF GETTING
A FOUR-SEASON
MUSEUM
IS VERY EXCITING.
THOMAS DENENBERG

ARTIST: JAMES TAYLOR

Green Building, and "Man-Made Quicks: Civil War to the Present" — a selection of unique quills created by babies.

These and a host of other exhibits will be on view when the museum opens to the public this Sunday. But the show December calls an "ultimate treasure" — "Time Machines: Robots, Rockets and Steamships" — went open and June 10 filled with "toys and novelties, decorative, popular and fine art representing the Golden Age of Sci-Fi" along with works by contemporary artists including Burlington claymore artist **JENNIFER GASK**, this one is sure to be a crowd-pleaser.

Meanwhile, behind the scenes, December and his staff are incorporating changes to the museum's future landscape: "how we present our gardens to people," he says — contemplating the inevitable digitization of the vast collections, and making "synergy" with one other interests of the community. **THE LARSEN**

EDWING and the **SHORELINE CRAFT SCHOOL**, "Shoreline" is shorthand for the three of us." December suggests. Not least, of course, it's also fundraising for the Center. Other buildings' major donors will be announced in a ceremony May 14.

While visitors are waiting, vintage Arty Cats, quills by several artists and "Shoreline" toys from the 50s, staff will be scoring up the last few miles to a \$14 million campaign for the very real future of the Shoreline Museum. "This spring," December says, "we really start heating the stove." **D**

F Snow-Holmes, Douglas (1900-1901) and "Man-Made Quicks: Civil War to the Present" and other exhibits open on Spring Hill, Sunday May 12, 10 a.m.-4 p.m. at the Shoreline Museum. For more info and a complete schedule of events throughout the season visit shoremuseum.org.

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TYPESETTING

Typewriter aficionados take note: Your kindred spirits will be hammering away on (and about) Remingtons and Royals and Smith-Corones this Friday during Middlebury's First Arts Walk of the 2012 season.

Main Street Shop **Clementine** is hosting the event, at which shoppers will be able to peruse various typewriters, hunt-and-peck out notes, or just off their own machines for a quick tune-up.

Clementine owner **Emily Blais** got her first typewriter — a 1930s Royal 4000 — as a child, 10 years ago. She became so smitten with the machines that her husband wrote an acquisition link into their wedding vows. After opening Clementine, a shop devoted primarily to handmade and vintage goods, Blais began acquiring more typewriters "under the guise of selling them," she says. But "not having something to repair them was the stumbling block."

Enter **Sam Corbin**, 24, a recent Middlebury College graduate and self-taught typewriter repairman. On a recent afternoon at the shop, he's tuning up a 1940s Royal Model 10 in advance of the Arts Walk. As he works, he remembers the old Remington Quill Rest — anything but quiet, he says — that he sometimes used years ago to compensate for his atypical handwriting.

Corbin will be on hand on Friday to tune up old typewriters for a \$10 fee, and to make a way those in need of more curious repairs. Blais, meanwhile, will make Emily's repair typewriters available both for sale and as rentals. For all those typewriters that are stored away in people's attics — to see them get a little new life in them would be fabulous," Blais says.



KATHRYN FLAGG

TYPEWRITER EVENT

Clementine: 55 Main Street, Middlebury during the Middlebury Arts Walk, Friday May 11, 6-7 p.m. Info: 388-4442; clementinestore.com

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STATEofTHEarts

Curtains Without Borders Hangs a Unique Exhibit

BY AMY LILLY

The writers who were raising the **TAMM HISTORICAL SOCIETY** in 2009 knew just whom to call when they rescued a 1938 painted theater curtain from a dilapidated dance hall in nearby Beecher Falls. **CHRIS HADEL**, they knew from press reports, had been locating and restoring the hand-painted drapes in town halls, theaters and grange halls around New England since 1996. She founded the Vermont Painted Theater Curtain Project, now called **CURTAINS WITHOUT BORDERS**.

Hadel has cataloged 185 specimens in Vermont alone; the Beecher Falls curtain was number 184. So one might think she's seen every possible image on a vintage curtain. *Bygone* studies, *For-Me* scenes, like views either longed for or identifiable (such as Lake Willoughby), street scenes crisscrossed with advertisements for local businesses. Painted during the full century before 1940 — that is, before movies replaced traveling vaudeville acts as small-town entertainment — these multi-act backdrops are now preserved as national treasures, thanks to the efforts of Hadel and her conservation team.

But she'd never seen a curtain like the one from Beecher Falls. "It's a 'party' curtain," Hadel says. "We call it that because there's no other like it in Vermont." The drape depicts a crowded jazz band in black silhouette against a colorful background crowded with festive balloons, each bearing the name of a contributing local business. The musicians raise their instruments aloft, a happy, colorful anthem. Hadel guesses that's a reference to the Rainbow Room in Manhattan's Rockefeller Center — the swanky nightclub had just opened in 1934.

Hadel and her team have put the Beecher Falls party curtain at the center of *Curtains Without Borders'* first traveling exhibition, on view at the **AMY E. TAMM GALLERY** in Burlington through July, with an opening reception this Friday. "Curtains Without Borders: An Exhibition of Photographs" features professional photos of many of Vermont's more remarkable small-town drapes, taken by Burlington photographer **CAROLYN BATES** and narrated by **VALERIE HUMPHREY EDITIONS**. Hadel won an unusually large National Endowment for the Arts grant — \$20,000 — to fund the exhibit and its eventual book.

The Beecher Falls drape is the only actual curtain on display — so it was at the exhibit's first stop, the Statehouse in Montpelier. But that will be its last showing away from home. Future exhibition stops will feature the restored drapes of Shoshone town, which includes Merrimack, Westfield, Jefferson, Rutland, Randolph, Derby Line and St. Johnsbury. The party curtain will be returned to the Champlain Historical Society, where it will be stored and unveiled, as are most restored or retained around the state, for some half-dozen special occasions per year.

The jazy composition is remarkable for another reason. Like most advertising curtains, it's cataloged, only so-called "grand drapes," or scenes framed by painted-in curtains, were photographed. But Hadel knows the artist was one Lucretia Rogers, who founded Greene State Street Studios in the basement of a Plymouth, N.H., flowerie in the mid-1890s. About eight years ago, Hadel received an email from

ART



IT'S A "PARTY" CURTAIN.
WE CALL IT THAT BECAUSE THERE'S
NO OTHER LIKE IT IN VERMONT.

CHRIS HADEL



Rogers' daughter, Barbara Dorey, now 83, of Cape Cod, asking if the director had ever heard of her mother's company. Hadal had not, but she kept the message, and the two eventually connected by phone. When Dorey mentioned a certain curtain her mother had made depicting jazz musicians, Hadal realized which one she was talking about.

"That's the one that stuck out in my mind," Dorey recalls during a phone call. Her mother, she explains, was trying to complete the curtain while keeping her young daughter entertained, so Rogers made Dorey a slush of it and told her to fill in the colors. "I remember the artwork, and her dissolving it out to amuse me so I'd have something to do," she says.

Hadal arranged for Dorey to appear at the exhibit opening in Montpelier. "When I saw it, I just couldn't believe it existed after all these years," Dorey says of the curtain. "I don't think my mother would have believed it, either."

Hadal describes the process of identifying the artist as "a kind of treasure hunt" — an equally apt description for her now 15-year-old project of rescuing the curtains themselves. "No two curtains are the same," she notes, and even the smallest villages involved in one for their theater. Beecher Falls still has just a few hundred residents. "It does show the kind of pride and aspiration people had when they first built the places," Hadal reflects. ☺



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UNIVERSITY OF VERMONT
FLEMING MUSEUM

Dear Cecil,

I was reading on Cracked.com about the tarantula hawk, a giant wasp that hunts tarantulas and has one of the most painful stings on Earth. Ma know this because the tarantula hawks rank at No. 2 on the Schmidt Pain Index, just behind the bullet ant. Who is Schmidt, you ask? Cracked says he "volunteered to be stung by every goddamn awful thing in existence despite nobody ever asking anybody to ever do that." Schmidt supposedly has described the sting of the tarantula hawk as "thinking, f---ing, and shockingly electric." Can the Straight Dope science department confirm this nonsense? If it is true, why did this guy Schmidt do it?

Michael Maechler, Chicago

This story has been shamelessly exaggerated. Having spent half an hour on the phone with entomologist Justin G. Schmidt of the Southwestern Biological Institute in Tucson, Ariz., I can confidently report that he didn't volunteer to be stung by every goddamn awful thing in existence. It just sorta happened.

As a leading expert on stinging insects, Schmidt spends a lot of time explaining bugs for his research, giving other some



of the most toxic, aggressive and allergic (i.e., pain-inducing) species on Earth. Inevitably, accidents occur.

For example, one time Schmidt found himself clinging to a tree suspended over a Costa Rican gorge. Infructs (honey-like white stung wasps) squirmed around in his eyes. You or I in this situation would say — well, actually we wouldn't say anything. We'd just shiver like frightened babies. Schmidt, for his part, admits it wasn't one of his better days but, as a scientist, he wasn't about to let useful data go to waste. After

the apoplectic, aggressive and allergic (i.e., pain-inducing) species on Earth. Inevitably, accidents occur.

Schmidt first used his index in a 1984 study investigating whether a certain physiological sting reaction was correlated with pain. It wasn't, but Schmidt realized quantifying pain had its uses and elaborated on the index in a 1988 paper and again in 1990, providing ratings for 78 species and 41 groups. All were based on stings he or associates had experienced personally.

The Schmidt Sting Pain Index is a five-point scale, as follows:

- Sting level 0 is virtually unnoticeable — the stinger doesn't penetrate the skin.

• A level-1 sting is a sharp prick you get from a sweet bee or a fire ant. A rating that seems surprisingly low until you realize hardly anybody gets stung by just one fire ant.

• A typical level-2 sting is produced by the honeybee, the benchmark of sting pain. But stings can get much worse.

For the archetypal level-3 sting, you want a hair venter ant (*Gyrocampa pennsylvanica*), whose sting combines stinging with laceration — the pain can last four to eight hours.

• Finally, there's a level-4 sting, which is as bad as it can get. Schmidt knows of only three entities capable of inflicting level-4 suffering: the warrior wasp (*Microgaster agilis*), a two- and a half-inch-long black bug found in the tropics, the bullet ant (*Paraponera clavata*), also tropical, and the tarantula hawk (*Phanagoria*). Schmidt also found his pain index in Tucson.

The tarantula hawk's sting, Schmidt has been quoted as saying, feels like "a running hair dryer has just been dropped into your bubble bath." However, for sheer aggregation of misery he rates the sting of the bullet ant slightly higher. Whereas the sting of the tarantula hawk fades after two to five minutes, the "pure, intense, brilliant pain" of the bullet ant remains at full strength for one to four hours and can linger for 12 hours.

As one might surmise, given the nature of the research, the Schmidt index is subjective and based on limited data points. Schmidt says he's been stung six to eight times by tarantula hawks and just once, in the forehead, by a warrior wasp. He acknowledges the pain can vary depending on where you get stung and how much venom was injected. For that reason he hedged his ratings, with bee stings ranging from 0 to 2.

This may surprise those relying for their toxicologic information on Wikipedia, which provides a chart of the Schmidt index, listing precise decimal gradations for sting severity, with the fire ant rated at 3.2 and the bullet hound score at 1.8. These implausibly exact numbers don't appear in any of Schmidt's scientific papers, but rather were whisked out of him by an editor at Outside magazine, who was trying to goose up a story for that publication in 1999.

One also mustn't take seriously the wise-review-style descriptions accompanying the sting ratings. For example, the sting of a northern paper wasp is said to be "caustic and burning," with a distinctly bitter aftertaste. Like spilling a bottle of hydrochloric acid on a paper cut? Such remarks lack empirical basis, Schmidt cheerfully concedes, although if there's anyone equipped to expand on the fine points of pain, a guy who's been stung by 150 different species in his lifetime is probably it.

f In these sweltering days, are you getting lighter? Click Adams can deliver the Straight Dope on any topic. Write Cecil Adams at the Chicago Reader, 535 N. Dearborn, Chicago, IL 60610, or cecil@chicagoreader.com.

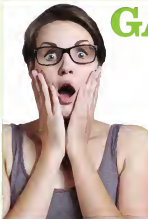
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Garden Guru

BY MEGAN JAMES

Matthew de Wolf isn't your typical sales associate; he's a perennial expert with a fun bias. During the 15 or so years he's worked at Williston Garden's Supply (previously 4 Seasons Garden Center), his know-how and friendliness have earned him a devoted following.

Over the past several decades, de Wolf, a spirited 62-year-old, has seen the landscape business from just about every angle. He was a grower in Massachusetts and owned his own nursery in Manchester, Vt. He's worked in retail, wholesale and even as a traveling salesman. While studying at the University of Guelph in Ontario, he was head gardener at the governor general's house.

De Wolf, who has piercing blue eyes, is the lead of charm: who likes to make people guess. When asked about his accent, he counters, "How good is your European geography? North of Belgium, south of Denmark, west of Germany, east of England?"

The answer? Holland. After five unbearable years of German occupation, a teenage de Wolf fled for Canada. The Germans had obliterated his hometown, Ramstein, at the beginning of World War II. "I can remember it like it was yesterday," he says. "That's something you don't forget."

In Williston, de Wolf works 10 hours a week as the perennial department—where he's alphabetized the sides by botanical names—advising gardeners and sharing stories.

"I get satisfaction when people have gotten what they wanted," he says. "This is why I keep doing it."

Seven days caught up with de Wolf as talk gardening among the flowers.

SEVIN D&S: What does your typical day look like?

MATTHEW DE WOLF: Ninety percent of the time, I'm answering questions.

SD: Say I'm a novice gardener. What are some foolproof perennials to get started?

MDW: Is it sunny or shady? I always ask questions first. What is your soil like? Is it a clay soil, or is it sandy?

SD: Let's go with partial sun on the clay.

MDW: Well, you could probably use *Alchemilla*, lady's mantle. A lot of people like them because that [the petal in a leaf creating a droplet of water] looks like a pearl, especially when the sun hits it. If the clay is heavy, I usually recommend that you use gypsum, which loosens the soil. In clay you never plant a tree! You never put in a peony or a hydrangea. You can eventually make a decent soil out of the clay soil by adding compost, year after year.

SD: What's the most common mistake people make when growing perennials?

MDW: They don't take a pH test. I always ask people, "What is the pH of your soil?" And they say, "High." You can do it yourself; it's only \$5 for the kit. Most of your shady plants like it a little more on the acidic side, the sunny ones, they like it a little more neutral.

SD: You've been doing this for a long time. Have you noticed any changes in the climate or any new pests?

MDW: Only about five years ago, it came up from down south the *Aspidiot* tiny beetle. This is what you have to watch out for. It's not even necessarily climate change, but a lot of stuff comes in from overseas. The plants themselves are all being imported, but they come in on a wooden pallet. Williston said there's not a couple of eggs in there? Then they hatch, and, bang, all of a sudden you have an outbreak.

People are finally beginning to catch on to organic gardening, though. When we were 4 Seasons, we [didn't use organic methods]. But at Garden's Supply, everything is organic, so I had to select everything over again.

SD: Show me a perennial that's particularly difficult to grow.

MDW: A lot of people come in and say, "I've had peonies for five years, and it's a beautiful bush, but no flowers. They planted it too deep. It's a topset. The top eye isn't supposed to be below two inches."

And [on peonies] are actually good, because—look this bush, it's kinds



sticky. The ants are actually helping to remove this sticky stuff, and it helps the flower to open. You have ants in your peonies, you're doing fine.

SD: Do you have a favorite plant?

MDW: I'm very fond of *Aspidiot*. I used to have a camp up at Lake Umbagog, and I had a whole patch, all the different colors.

A customer interrupts our interview. She hasn't seen a bloom on her *Aspidiot* since she planted it there a couple of years ago.

MDW: The reason might be you're not getting quite enough sun. It is deep, dark shade? Have you been fertilizing? Nine out of 10 people don't realize, when you buy your bulb, the flower is already in there. Now that the plant is using its strength to push that bulb up that's when [its nutrients] should be replaced.

SD: What kind of fertilizer should she use?

MDW: Go higher potassium, lower nitrogen. Nitrogen produces vegetative growth, phosphate is the root builder. And the phosphate and potassium combined give you your root and your flowers.

SD: Any other words of wisdom for gardeners?

MDW: Use common sense. And don't be afraid to ask questions. So many people come in and say, "I've got a stupid question." There are no stupid questions. You are stupid if you don't ask. You show intelligence by wanting to learn.

And don't be embarrassed. Hey, I'm still learning. There's constantly something new to be learned. ☺

Fisher's is excited by our interview but, as always, being a Viewmonters with an interest, trying to question, suggest a job you would like to know more about. news@viewmonters.com.

In October 2009, Tom Moore of Underhill Center like all home builders in Vermont, experienced the worst economic downturn to hit his industry in a generation. As new housing jobs ground to a halt, housing prices dried up and his company faced the prospect of laying off staff. Moore decided it was an opportune time to build a three-bedroom house for his son, Lincoln, who's married with children and works in the family business.

He began constructing it right next door to the house he shares with his wife, Deb. In fact, three generations of Moores, including Tom's 80-year-old father, Ed, who founded the business in 1959, live together in a compound of homes on 17 acres in Underhill Center, where Tom Moore Builders' offices and carpentry shop also reside.

One day, as they completed work on the first floor, Moore came to a floor-slapping realization: The big five-bedroom house where he and Deb lived had much more space than the empty-nester couple needed. Moore decided to give his son the larger house and build himself and Deb the ultimate retirement home.

The result was his "green dream house": a two-bedrooms, 2000-square-foot, super-energy-efficient house. Both its form and function reflect Moore's philosophy, expressed in a quote from 20th-century neo-rural crafts designer William Morris that hangs in his foyer: "Have nothing in your house that you do not know to be useful or believe to be beautiful."

The Green Dream House captures both attributes, offering a glimpse into Moore's vision of how best life to use all houses in Vermont built. Its clean, green, and designed to accommodate the needs and lifestyles of its occupants — to Moore's eye, a house where he and his wife can grow old together. It's also a never-ending leadership in Energy and Environmental Design (LEED) house that won the Home Builders & Remodelers Association of Northern Vermont's 2011 Energy Efficiency Award and Most Innovative Design/Built Award.

Today, Moore spreads the gospel of eco-friendly home design and construction in a way that's rare for a home builder. He persuades his clients to build smaller houses than the ones they originally requested. Using his own house as an example, Moore shows them that a smaller but smarter dwelling can demonstrably outperform a larger one in terms of energy efficiency, livability, long-term maintenance costs and even usable space. Plus, it can be exquisite.

"Most of the green houses I've been built today are very plain Jane. I don't



Less Is Moore

A local builder's homes have a small footprint but make a big impression



BY KEN PICARD

want that," Moore says. "I want a high-performance home that's also beautiful."

Moore, who turns 60 in October, can easily powder his ears younger — even if it is a profession that can prematurely age a man. With graying, close-cropped hair and a trim, athletic build, he speaks emphatically and with enthusiasm and pride about the house, where no detail is left to chance.

Indeed, Moore enjoys showing visitors around and has done so on many occasions. Since the house was finished last year, he's given at least three formal tours, allowing more than 150 people to peek through his private residence. Taking a first glance, one might assume that the frequency of visitors explains why the place is so tidy. Not in Moore's world.

"It's always immaculate, but it's easy to do when you have a place for everything and everything in its place," he says. "What people don't understand is, if I ever leave around, it's not designed around poor lifestyle."

One of the first things a visitor notices

on entering the house, whose style Moore describes as "country craftsman," is that it feels much larger than its 2000 square feet.

**I ENCOURAGE MY CLIENTS,
REGARDLESS OF WHO THEY ARE,
WHAT THEIR MEANS ARE
OR HOW THEY LIVE, TO
TRY TO BUILD AS SMALL
AS THEY CAN.**

TOM MOORE

"You spend a lot of time traveling in Europe and around the world," Moore says. Because Europeans tend to live in older, smaller dwellings, he explains, they often use space more efficiently.

That's a lesson Moore learned in 1979 when, between high school and college,

he was accepted into a program called the Expedition for Cultural Studies, which allowed him to go around the world studying art history and architecture. Though Moore had worked in his father's business since he was 15, this international exposure opened his eyes to new and innovative approaches to using space and form.

Today, one such lesson is realized in Moore's second-floor bedroom and attached bathroom. There, he explains, he could have installed a conventional one-bedroom door. Instead, he put in a sliding door that's nearly as tall and wide as the bathroom wall itself.

This serves several functions. For one, it allows the bedroom to encompass the bathroom space and vice versa, making both rooms feel larger than they are. Plus, someone relaxing in the blue-foot tub can slide open the bathroom door and enjoy the impressive view of the mountains through the bedroom windows.

A bigger door is unlikely, too. As Moore and his wife get older, one or both may eventually use a walker or

wheelchair. Sliding wider doorways and lower thresholds makes the historic more handicap accessible. Because Moore is a certified aging-in-place specialist, he incorporated such features into the house as levered door knobs, handle rails and ramps in the shower, rounded corners on counters, and an American With Disabilities Act-compliant wheelchair ramp in the garage.

Moore approached his project with the goal of building the lightest house possible, using as many local, sustainable and eco-friendly materials as he could. Those materials include locally built renewable-energy systems and lighting and plumbing fixtures, as well as lumber cut and kiln-dried in the Green Mountains State.

Moore himself also harvested 10,000 board feet of lumber from the land, which he incorporated into the frame, walls, stairs, deck and finish work. Then

than the conventional 6- to 8-inch ones, the sun heats up the walls in winter. They then radiate warmth all day, reducing the need for mechanical heat. Thicker walls also allowed for three times the insulation of a conventional home, giving Moore's an R-value — an industry measurement of insulation performance — that he calls "off the charts."

Another innovative feature: The house's roof and ceiling were built to be structural, which means it loads load-bearing onto the walls and support posts. All the ceilings and floors were installed before the interior walls were erected. Why? So the interior of the house can be easily reconfigured as the owners — or their needs — change. Thus, this two-bedroom house could be converted into a three-bedroom one without the replacement of ceilings or floors.

"In this house, wherever you move a wall, the floor and ceiling is finished with

discover how much energy savings can be squeezed out of a home's systems.

To that end, every major appliance and electrical circuit — from the 20 photovoltaic panels and solar hot-water system on the roof to the Energy Star-rated dishwasher, dryer, refrigerator and television set — is wired with sensors that track how much energy it consumes minute by minute.

Throughout the house, touch pads can be used to display those figures, and to monitor and adjust lighting, heating, humidity, ventilation, security systems and so on. The wall panels can also be used to turn appliances on and off remotely and to control the sound system that runs throughout the house. Moore, an amateur musician, particularly enjoys using it to access his online Rhapsody account.

The "toilet feature," he adds wryly, is the "ALL OFF" button, which he



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Moore himself has his own furniture and cabinet division, so the metal cabinets, drawers, night tables and other decor also feature Vermont wood. In the living room, a redwood tree bud serves as a natural, one-of-a-kind sculpture.

Moore claims that more than 90 percent of his materials were locally sourced, but when he couldn't find what he wanted here, he used recycled or salvaged items, including stained-glass windows, doors, brass hinges, renewable cork floors and granite countertops.

Some of those materials, such as the granite Moore installed on his entrance windowsills, serve a function that nature does just deviously. Because the house is perfectly configured as "solar south," with 12-inch-thick walls rather

derneath it," Moore says. "That's a neat thing for sustainability."

The construction of the Green Dragon House is virtually complete — minus a handrail/screed-on porch rail to come. But Moore's user isn't done yet. Descending into the basement, he shows off the utility room, where the plumbing, wires and other hardware are so neatly aligned as the pipes on a church organ.

"This is the most impressive room in the house," Moore says proudly, pointing out the various features of his renewable-energy systems. "This is where all the engineers want to come and check it out."

It's also where Moore is "pushing the green envelope." He undertook the Green Dragon as a test project, in partnership with Efficiency Vermont, to

proves whenever he leaves the house. With one button, he can shut off every electrical device.

What does it cost to build this green? Moore declines to say, noting that his goal wasn't to make this his most affordable house. Nevertheless, he insists that he can build to virtually anyone's size or budget and says that, ultimately, green homes save more green than they burn.

"Encourage any clients, regardless of who they are, what their income is or how they live, to try to build as small as they can for who they are," Moore says. If he can get a wealthy person who's currently living in a 50,000-square-foot house to downsize to 3,500 square feet, he says, "You done my due diligence as a green builder" ☺

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Living Spaces

Luxurious, minimalist, historic: Three interiors express Vermont's design diversity

BY SEVEN DAYS STAFF

Some dwellings make you long to peek inside. What is that tranquil compound guarded by steel spheres in a field in Addison County? Does someone actually live in that Burlington carriage house with the stunning period details? How does an internationally prominent interior designer decorate his own Vermont retreat?

We did some reconnaissance and found out. Two of these spaces, both of relatively recent vintage, offer visitors a primer on their owners' personal aesthetics. The third hasn't proved as accessible to its tenants, but it stands out as an irreplaceable piece of quirky local history.



Carriage doors and mechanical details at the historic carriage house in North Ferrisburgh.





An open-plan living area and kitchen



An antique wooden table adding

Outdoors In

While he was building it, and then Kate's North Ferrisburgh home in 2011, Keith Wagner recalls that he envisioned a contractor say skeptically "What's this going to be, the town garage?"

The guy could be forgiven for due mistakes. After all, the minimalist, concrete-floored house is defined by its two opposing glass garage doors, outlined with screens, which roll up and down over the main living area. In summertime, Wagner and Kate leave both doors open all the time, transforming their living and dining areas into one dreamy screened-in porch.

This place is anything but the town garage.

The house is almost seamlessly integrated into the land around it, which isn't surprising, considering Wagner is a landscape architect. It sits with three other small buildings — Wagner's studio, Kate's studio (she's a painter) and a guesthouse — on 18 acres about a mile from Lake Champlain.

"It wanted it to look like a cluster of agricultural buildings from the outside and a loft on the inside," says Wagner.

Materials accomplished. The interior is all high ceilings, tall windows and clock surfaces. Unadorned walls are everywhere, thanks to sliding doors made of recycled boards.

From the kitchen, which is at one end of the house, you can look straight through the main living area into the master bedroom and out onto a field. "We wanted long views, so you're always connected to the outside," says Wagner.

On the off chance they might want to look outside of the exterior light, the couple can roll a closed screen made of recycled lumber boards along the outside of the house over the garage doors.

The floor is minimalist like the design, yet surprisingly warm. An antique wooden oval dining reclined from a

library sits beside a staircase. What do Kate and Wagner keep on those little, weathered drawers?

"Things that we don't want to look at every day," says Kate. "And that's like the genre of Memory when we want to find them."

Wagner made the dining-room table by placing a large piece of glass — originally destined to be a door — atop two pieces of a carving, wooden balustrade that once adorned a porch in the Adirondacks.

The kitchen, the couple agree, has gone through "a metamorphosis." A long prep table, now topped with wood, used to be metal. "But it was really loud," says Wagner. Recently the table, a row of Gishman and chairs make perfect kitchen cabinets. Behind another sliding door is a walk-in pantry.

Minutemen can't always stand for little kids. After the couple's son, Hudson, was born last year, they had to add a railing to their staircase, which used to be wide open. Overall, though, the house has served them well. And Kate loves the open plan because, she says, "It's great for watching your kid."

Armwork and shadows in this house. Kate's own work decorates a hallway, and Wagner's welded spheres — made of branches and other pieces of reclaimed steel — appear around the property like industrial sculptures. At the bottom of the stairs — which lead up to more open space, including Wagner's daughter's room and a sprawling rec room/office area — hangs a piece by Burlington artist Jason Stern, the state of Texas made out of weathered Texas brown planks.

Neither Wagner nor Kate is from the Lake Star State, but they used to visit the legendary art town of Martha every year. Around the same time they were looking at land in Vermont, Wagner had his heart set on buying and converting a plantation in Martha into a second home. "But then we found this a week later," he says.

"He bought a tractor instead of a motorcycle," says Kate.



Craig Neely

Self-Made

Architect and interior designer Craig Neely can pretty much spin a globe, plant a finger and land on the site of a major project (he's done the World Bank in Washington, D.C., the GT Tower in Manila, Philippines, the interiors of boutiques and hotels across India, and retail spaces for Louis Vuitton, Versace and other high-fashion houses from London to Taipei).

So where does this globe-trotter live when he's not managing the Manhattan office of Craig Neely Architects or jetting across time zones to confer with clients? As of four months ago, Vermont. Specifically, in a modest, 1,800



Dining room



Master bedroom

Living Spaces 4933

shaded ranch near the end of a dirt road along a ridge in Farmburg.

Finally, walking the property as a cobalt silk Mandarin shirt, pink-belted slacks and bare feet, says he bought the house

from "a stylish elderly lady" primarily for its sweeping view of Lake Champlain and the Adirondacks. He also enjoys letting Fritters, his miniature Torkie poodle, roll in the grass outside his door — an option not available at his Manhattan apartment, where he now spends about one week a month.

Neely is hardly the typical Manhattanite looking for a rural escape. He's from Vermont — and a "true Vermonter" by his measure. His parents were from Newport, and he has family documents tracing his Green Mountain lineage back to 1777, including Civil War-era letters and records from the Jericho Center Cemetery. Here, where his relatives live, is

Neely's last school in-state as an Essex High School student. He left to study architecture at Cornell and Columbia universities, then a Bulbright-Hays scholarship to Italy, and spent 14 years with an international architecture firm before launching his own architecture-and-interior-design business in 1994. But, after decades of wandering jet lag, Neely decided to come back to Vermont, where three of his siblings still live.

Opening that door to his shade sits off a flutter of mosquitoes. How does someone

who creates luxury spaces want his own place to look?

Understated and serene, one might say it's an effect Neely achieves by paying attention to space itself. He points out that the house, though suburban-looking on the outside, is designed inside with an eye to its use — "which is more unusual than you would think," he adds.

The kitchen sink and living room are oriented toward the view. From the open front door a corridor to the left draws the eye past the kitchen to the living room's far wall, creating a vantage point that Neely has punctuated with a small statue of a standing Hindu man. The architectural effect is echoed in Neely's preference for pedestal-mounted bar stools at a recent price.

The house's focal point, the combined living-dining room, features a row of six windows that, says Neely, "unite the landscape into a painting." Opposite them is a fireplace, and a seating area occupies the space in between on a square island of carpet, generously bordered on all sides by bare cherry hardwood floor.

"Luxury is not a towel you stick on a patch of dirt," Neely says; it can be as simple as this use of space. "You can do a couple bars around the whole island," he adds. He did opt for some obvious signifiers of luxury: a glowing crystal chandelier hanging over the dining room table, and another in the bedrooms.

Neely designed much of his home's furniture for clients, including the low-back kitchen chairs — "They have a great mass like a saddlebred horse," he continues — and the taller dining-room chairs. He also designed the comfortable couch and armchairs upholstered in polyester. "I used to use silk, but it always frays," he notes.

A staining abstract black-and-white painting in the library shows a chess board designed by Neely turns out to be

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a copy of a Richard Serra, "When I saw a painting like it, I knew it would be important," Nedy explains. "It's just décor."

Mosses seamlessly into the modernist aesthetic in an eclectic range of cases and set pieces: a bent-glass table from a retail display case, an antique Hoppel-white side table from Nedy's mother's attic; he picked up six street markers in Indonesia, Burma, China and Japan for a few dollars. The dining room chairs, designed for a Manhattan residence, accompany a restored an-deco-era table. The bedroom contains a French dresser covered in glauca (string ray skin) and a mid-century task lamp by Harvey Probert.

"I like to mix it up," Nedy admits. What holds the décor together are the striking forms and the pale palette, which doesn't range far beyond the living room's two large, gray metal, pyramidal drawings depicting the overlapping silhouettes of New Jersey overpasses. Perhaps the most color in the room comes from a 200-year-old Chinese vase on the dining table, perched in pale orange-on-white rather than the usual blue-on-white.

The overall effect is, in Nedy's words, "simple, serene, comfortable and luxurious." His aim as a designer is equally simple: "to make life is sad. When you can come home and say, 'Oh, I love this house,' that helps people."

AMY LILLY



Living room



Carriage house exterior

Carriage Return

Just because a house is good-looking doesn't mean it's easy to live in. Consider the case of the former carriage house on Jackson Court, a 50-yard-long block wedged between South Willard Street

and Huntington Terrace in Burlington's NEB Section. The building's exterior has to be one of the Queen City's most dramatic examples of residential architecture. The Colonial Revival-style exterior is quite striking, in itself.

New owner by the Redstone real estate firm, the carriage house was built in 1901 by the family of William Wells, a Civil War general and Chittenden County state

senator. An entry in the National Register of Historic Places says of the structure at 123-124 Jackson Court: "Its impressive size and form and elaborate interior woodwork and painting reveal the intent of the Wellises, who, despite the building's role as a carriage house, wanted only the finest and the best."

The house's most likely been chartered by the 16-foot-high, black-lacquered maple ceiling. And they surely admired the 30-foot-tall, curved-wood spiral staircase that runs from the basement to what was once the hayloft. It is now a spacious master bedroom, where a floor-to-ceiling Palladian window a skylight and a transiting window with a lake view provide a glorious glow.

It's not just the architecture that makes this place historic. Former Nelson Jackson, for whom the street is named — and who married into the Wells family — owned the 25-horsepower Winco Roadster in the carriage house after completing the first-ever cross-country journey by automobile in 1903. His old car drove from Oakland, Calif., to New York with mechanical Jewell K. Crocker in command in a documentary film by Ken Kates.

So what's not to like about the Wells-Jackson Carriage House Complex, as it's officially known?

Quite a few things, says Rhona Helmanis, a second-year resident at the University of Vermont College of Medicine. He and his wife, Rose Pitt, an emergency-room nurse, have been renting the carriage house since last summer. They don't even address it as the prospect of visiting the 2,500-sq-ft space in a few weeks.

"It's definitely worn around the edges," Helmanis notes as he guides a visitor on a tour. The carpeted third-floor, and the enormous living room could do with some brightening up. The large, multi-paned window that replaced the door where carriages once entered doesn't quite shelter the glass on a cloudy morning. The northern exposure not only requires the occupants to keep lights on during the daytime, but also makes the interior uncomfortably chilly. He himself notes: "When they turn up the heat, the forced-air system makes a lot of noise," he adds.

In the kitchen, Helmanis points out the marble countertops installed in the 1970s and the rich patina of the original wood cabinets built into one of the walls at a height reachable only by ladder. A stone wall complete by blocks the view from the kitchen's only window.

The building's handsome exterior would be better appreciated on a recent Sunday if the view from Jackson Court weren't partially obscured by the five cars crammed into the front parking area. A pair of attached clapboard houses that flank — and clash with — the brick carriage house further detract from its outside appearance. Also built in 1901, one of those two now weathered structures served originally as the tack room, while the other was the coachman's residence.

Willing up Jackson Court, a passerbly can see the two arched steel ventilation on the carriage house's slate roof. Where a flutings with payment implications stretched there, as well, a weatherstone with a figure of a horse pointing in the wind's direction. The Wells-Jackson Carriage House was completed shortly before horses made way for automobiles in Burlington and everywhere else in the United States. □

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Gardening 2.0

A new app makes growing food easy-peasy

BY KIRK KARDASHIAN



Humans have been growing food for more than 10,000 years, so do we really need an app to show us how to do it? Well, probably. According to the South Burlington-based National Gardening Association, about 39 million households in the United States plant edible gardens, but 39 percent of them give up every year. That's a whole lot of discouraged gardeners. Jim Reinson, president of GardenMinder's Supply, thinks we can do better. "Gardening's really fun and easy," he says, "but we've learned from people new to it that gardening can seem overwhelming."

It's no wonder. Considering all the planting, fertilizing, mulching, weeding, pest control and harvesting, gardening is an information-heavy activity. When you know what to do, it's fairly simple. Breaching the knowledge threshold, however, takes grit.

Reinson's solution is called GardenMinder: an app for Apple devices, the Amazon Kindle Fire and the Barnes & Noble Nook that makes gardening about as uncomplicated and interesting as it can be.

Following on the success of the Kitchen Garden Planner on GardenMinder's Supply website, the \$499 app lets you pick from a menu of preplanned raised-bed gardens and walks you through every step, from growing and providing "push notifications" reminders along the way. More advanced gardeners can design their own plots, picking from a selection of more than 70 fruits and vegetables.

GardenMinder's Supply partnered with another Vermont company, Green Mountain Digital (GMD), to create the app. Known for its birding and fly-fishing apps from the National Audubon Society and Green, GMD, located in Woodstock, was a natural choice to design a

gardening product. "There's a pretty big cross section of our existing customer base that also gardens," notes David Tyler, GMD's director of strategic partnerships. "Someone who likes to go look at birds very likely is into gardening."

The two companies started talking to each other about a year ago to see how they might work together. GardenMinder's Supply was in the middle of overhauling its website, and GMD took that opportunity to pitch an app that incorporated the new design and added other gardening features. "There are certainly other gardening/planning apps out there," Tyler says. "We took a look at the competition and noted what they were doing well and what we could do better."

What sets GardenMinder apart from the other apps is primarily the know-how from GardenMinder's Supply. With years of feedback from hundreds of thousands of customers, US test gardens around the country and experts such as Vermont's Charlie Nordquist on speed dial, the company is uniquely equipped to provide gardening advice on a national scale.

The app builds on that expertise with an innovative tool: planting schedules based not on hardiness zones but on the first and last frost dates gathered from thousands of weather stations in every state. At Vermont's lowest frost dates can vary by as much as a month within

the state alone, so basing a garden plan purely on zone can lead to failure. "We wanted to make gardening as local as possible," says author and gardening coach Nordquist, who lives in North Ferrisburgh and helped write the app. "People are always wondering, What do I do every backyard?"

To answer that question with more accuracy, Nordquist and other gardening experts analyzed the frost information and, with GMD's help, crapped out every gardening task for all the fruits and vegetables in the app. So whether you want to grow rainbows in Oquirrh, Ah, or broccoli in Beaver Hills, Alaska, the app will tell you everything from when to start your seeds to when to harvest and get ready for next season. And, in case that's not easy enough, the app pushes reminders to your mobile device when it's time to, say, mulch your strawberries or side-dress your winter squash. "The users still may not do it," Nordquist admits, "but at least they have the reminder."

For Carl Ross, who lives in Arizona and downloaded the app after he read a review, the most helpful feature of the tool has been the journaling function. For each vegetable you plant, there's an option to take notes, add an image and share them on Facebook. Ross, 51, a school psychologist on his way to a master-gardener certification, is using the journal to track his progress. "I've tried a lot of gardening apps," he writes in an email, "but this one looks to have the most potential. The price was a lot for an app, but I think it's worth it."

Ross is part of a demographic most associated with gardening fervor, but that's changing. When Nordquist gives gardening talks around the country, he's seeing a lot more first-time gardeners in the audience than he used to. "It's kind of funny that there are more women gardening," he says. Younger people are growing their own food for the same reasons as their forebears—they seek fresh produce and value—but also because they see the practice as a way to address the risks associated with modern agriculture, such as global warming and unsustainable exploitation, he suggests.

When it comes to the new generation of gardeners, Nordquist explains, the passion is there, but the knowledge is lacking. "They didn't have a parent or a grandparent on the farm showing them how and where things grow," he says. "Now they're looking for information not only in books but apps, as well."

Simple in the GardenMinder app is, one thing it won't do is curb Nordquist's blarney ambition. For those folks, Reinson has some advice: "The nearest thing you can do is to be realistic about your time commitment," he says. "Start small and build from there." ☺



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Most rates are as low — for a price. That's the philosophy behind Airbnb, an online booking website that's part social network, part travel agent. Consider it CouchSurfing's elder, slightly more responsible sibling. The site allows users to list, search and book accommodations, ranging from a spare bedroom in someone's house to a vacation rental on the beach. Jetting off to Austin, Texas? Hire up to a "top remodelled" Airbnb trailer for \$60 a night. Save on pricey New York City hotels by opting instead for a \$51 room in a shared Brooklyn apartment. Looking to splurge a little? Budget \$166 for an Umbrian villa in Italy.

In Vermont, Airbnb's popularity is taking off among would-be hosts. Type "Vermont" into the site's search engine, and more than 240 properties pop up. You could spend a night as a tree house at the Lincoln home of Ellie Bryant and H. Reynolds, or rent your head in a Goshen barn. In Burlington, some apartment and single-home dwellers are renting out spare bedrooms for between \$35 and \$70 per night.

Why are more and more homeowners — very few of them professionals in the hospitality business — opening their doors to travelers?

Lincoln residents Bryant and Reynolds will tell you that it's purely a hobby. The quirky tree houses adjacent to their home in Vermont, and the couple say they delight in meeting the travelers who flock to their little retreat.

"Anybody who wants to stay in a tree house has got to be a pretty cool person," remarks Bryant.

Amy Williamson, a Montpelier resident who rents out a spare bedroom, has a different motive, for her, being an Airbnb host is all about meeting the everyperson in her home.

For other hosts, it's some combination of the two factors.

Burlington resident Jesse Cohen rents out her river-side camp in Charlotte. "It's such a magical place," she says, over tea in the little cottage. "I wanted to share it in some way." Practically speaking, though, the revenue has helped enormously with maintaining the nearly 30-year-old structure. Since listing the studio on Airbnb in 2010, Cohen has earned enough to put on a new roof and replace the furnace.

The revenues aren't anything to sneeze at. Williamson, who rents to rent out her room for 30 days a month, makes enough to cover the property taxes on her Montpelier home. She calculated her room rate in part by working

Home Away From Home

A travel website turns homeowners into hosts

BY KATHRYN FLAGG



Tree House/Reynolds' home in Vermont

backward — deciding how much she needed to earn each month and then setting her rate.

For Williamson, who began renting the room following her divorce two years ago, the extra money made the difference between leaving her home and having to relocate.

"My goal was to be able to stay in that house, and I've been able to do it," she says.

Of course, the money comes with strings attached. Hosts need to declare income from Airbnb on their tax returns, and, in Vermont, they must collect a 9 percent room-and-meals tax. Williamson is self-employed as a sign-language interpreter and considers herself pretty tax savvy. Even so, that letter last came as a surprise.

"I wasn't intentionally trying to avoid [paying it]," she says. "It just didn't occur to me."

Williamson got a nudge in the right direction when the state's tax department found her listing on the Airbnb website and sent her a letter. She's now paying accordingly. Bryant and Reynolds had a similar wake-up call. After their tree house was featured in a Boston-area television program, they were contacted by the tax department and by the town of Lincoln. Town officials pointed out that the property didn't have a certificate to operate as a bed-and-breakfast. Now the couple own the up-and-up, and their listing includes a note that their rate includes the room-and-breakfast.

It's not just the Department of Tourism that's paying attention to Airbnb. Megan Smith is Vermont's commissioner of tourism and marketing, and her husband ran an inn in Mendon for 18 years, and Airbnb makes her nervous, she says. What if a guest picks up bed bugs or head lice? What if someone gets sick? Licensed bed-and-breakfasts are inspected by the Department of Health, Smith points out, and it's not hard to maintain a certain level of professionalism and hospitality. While she's sure that most Airbnb hosts are doing a fine job, she notes that those who aren't properly certified, or aren't paying the required taxes, aren't playing on a level field. In a state that has more bed-and-breakfasts per capita than any other place in the country, according to Smith, that's bound to raise some hackles.

"I understand the concept," she says. "Part of me feels like it's lovely." And yet the hospitality industry, Smith goes on, requires training and professionalism that Airbnb hosts may not have.

"It's a serious endeavor. It's much more than just opening your door and having people spend the night."

Cohen says she realized just *that* after she became a full-time overnight. She had to learn at the worst angle. Overwhelmed by laundry, Cohen purchased additional sets of sheets to make the turnover between guests easier. She began compiling information about the area for her visitors, and set out a book for them to sign. One morning she woke up, set out a sign in bed and realized she didn't have liability insurance that would cover her if someone was injured at the camp — a problem she quickly fixed.

But Cohen still finds the system appealing, in part because it isn't purely a business transaction. Airbnb handles all the financial details. Guests enter their credit card or PayPal information through the website, and money is directly deposited into host's accounts. Airbnb takes a cut, but hosts don't have to worry about handling the laundry or washing cards. The site also sends hosts a tax statement at the end of the year.

What's left is an arrangement that feels somewhere more social than commercial. Hosts and guests share profiles, and when guests request a booking, the hosts can read previous reviews and learn about their potential visitor. After that, it's up to them to accept or decline — a system that has raised concerns about possible discrimination.

Despite the "background check" provided by profiles, Airbnb hosts and guests alike have some reason to be concerned about security. The company received a big black eye after a guest trashed a woman's home in San Francisco. Afterward, Airbnb scrambled to improve its customer service and insurance policies; it now offers a 24/7 hotline and \$50,000 of coverage for property damage. On a portion of the site devoted to safety, Airbnb says it believes people are fundamentally good, but puts on its list numerous safety tips for guests and hosts.

Williamson took matters a little further before she rented out her room, which has a separate outside entrance, the put in a camera door with a lock that separates the suite from the rest of her house.

"I'm pretty trusting, but I'm also aware that I can be a little Pollyanna-ish," Williamson admits. The lock allows her to rest easy, knowing there's no extra barrier between her guest and her family.

Very few of Williamson's guests are tourists. Some are visiting relatives in the area. Others are looking for a place to stay every now and then to cut down on long commutes from other parts of the state. Williamson doesn't provide linens — from the beginning, she says, she knew she had no interest in taking on extra laundry — and has very little contact with most of her guests. "It's been easy," she says.

Reynolds, on the other hand, revels in the social aspect of the service. She grew up in Washington, D.C., and says Airbnb brings a bit of the outside world to her corner of sleepy Lincoln.

"I'm a people" she says. "I enjoy conversation. We establish friendships with the people who."

Reynolds and the couple's son, Will, built their tree house about six years ago in a father-son bonding exercise after taking a class at "Innovative Design/Build School."

After that, "locally the word took off," says Reynolds. "We figured we had to do something."

Reynolds and Reynolds were early Airbnb adopters in Vermont, only about 10 hours away from when they joined the service in 2009.

The tree house is braced between four maples, with a cozy double bed tucked into a loft accessible by ladder. Most visitors are city folk from New York or Boston looking to escape, and the whimsical tree house fits the bill. Other guests have come from as far away as South Africa, Argentina and Iraq.

Reynolds and Reynolds have been adding amenities since joining Airbnb. They recently put in a hot tub and are installing an outdoor shower. They cook their visitors a big breakfast, and invite them in for conversation over wine and cheese in the evenings.

Their Airbnb revenues go into a separate account to pay for room-and-board taxes, upkeep and tree house expenses. And with the remainder, Reynolds and Reynolds have made a tradition of doing out on Sunday night, giving the departed guest "a taking us out to dinner."

Says Reynolds: "The extra money we use to play!" ☺

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Englesby Gets a Face-Lift

UVM's presidential abode loses its ivy and '70s kitsch

BY KEN PICARD

It feels a little regrettably taking a pre-nuptial tour of Englesby House, the 5000-square-foot manse on Burlington's South Williams Street that will soon be home to incoming University of Vermont president Tom Sullivan and his wife, Leslie. University presidents are the closest thing to crowned royalty in higher education. Accordingly, the manse always enjoys a peek behind the French doors to see how the sovereigns live.

Englesby House, which was built in 1914 for Burlington physician William Englesby, was sold to the university by his widow, Miriam, upon her death in 1956. For two years the house served as a dorm for 27 women before it was given over to the university president in 1958.

Today the house, which sits on a beautifully landscaped acre on the southeast corner of College Street, is in dire need of upgrades and repairs. Most have been deferred because the house hasn't been used as a residence for more than a decade. In the interim, it's served largely as a home-end-of-the-world venue for

official ceremonial functions. Perhaps that explains the patchwork subterranean hot tub. More on that later.

The last UVM president to live in Englesby House was Judith Barsky who served from July 1987 to June 2001. She resigned after just four years in the Queen City in the wake of a national housing scandal involving UVM's hockey team. One legacy of her tenure: an old pair of women's ice skates hangs in a corner of the basement.

When President Dan Fogel and his wife, Rachik, arrived on campus in July 2002, they chose to keep living in Englesby — or anywhere on campus — and agreed instead for the university's \$1000-a-month housing allowance. There was plenty of grumbling about the Fogels' decision, even though the estimated cost of overhauling Englesby was then \$2.4 million.

Sullivan, like the four candidates he beat out for the job, agreed beforehand to live in Englesby if hired. However, he won't be treated to a full, multi-million-dollar home makeover. At its meeting in

February, the UVM Board of Trustees allocated a mere \$175,000 for the university's annual fund to put the house up to snuff with some additional living quarters upgrades financed by private gifts.

Robert Vaughan, UVM's director of capital planning and management, is overseeing the project. He says the lesser budget is still enough to make the house quite comfy.

"Hopefully, when we're done, we'll have a nice, clean look aesthetically and structurally," he says.

One already-visible change is the complete removal of ivy from the building's exterior. Although creeping vines last Englesby House a certain Ivy League gravitas, Vaughan explains that mold grows in it and also poked its way through the masonry and was growing into a second-floor bedroom. An end-of-how quickly ivy can remove, within days of its removal, new shingles were already lying atop the recently erected scaffolds.

One of the bigger-ticket restoration items, Vaughan explains, will be

replacement of the leaky asphalt roof with new-shingle one — made from Vermont's own slate — along with new copper flashing. Vaughan can't say which of his predecessors decided to put asphalt shingles on a Colonial Revival house. Suffice it to say the decision was the architectural equivalent of installing shower curtains along on a stone chimney.

Other improvements: Water-damaged exterior wood and wrought iron will be scraped, repaired, replaced and repainted, as will all the trim, soffits, shutters and lower corners; a brick walkway to the front door, backed by the shallow roots of a maple tree, will be replaced.

The other major exterior work is masonry repair. Some of the house's original brickwork that runs above the roofline has new leaks, Vaughan explains, and will need to be removed and rebuilt; two chimneys also need masonry. However, unlike most chimneys on campus, these won't be sealed, allowing the Sullivans, who will

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Engelsby Gets a Face-Lift

from Minnesota, to build fires on chilly winter nights.

Aside from replacement of the entire heating system and super-efficient installation of an air conditioning system, most of the interior work will be cosmetic, Vaughan says. The newest kitchen counters, Vaughan says, which were designed for holding catering trays and serving glasses, will be swapped out for smaller, locally sourced marble counters.

In the living room, French doors once led onto a screened porch but were removed during Fagin's presidency; they will be reinstated. The porch itself will

solid-core doors with original hardware and beveled mirrors mounted in them. Unfortunately, some of the decorative woodwork and trim has been painted over. And one bedroom door is so shallow, you couldn't hang a pair of socks at it without running them sideways. Luckily, people in 1944 were much taller than they are today.

Some of the house's most outlandish features are found on the third floor. There, Vaughan shows us a room that smells like a burning house and looks like Gary Brady's jump pad, with a vaulted ceiling, ornate shag carpet and vertically striped wallpaper.

"We're going to refresh this entire floor. Everything's going," he says, to a collective gasp from our group. "I joked about keeping this room as is, but you get

HOPEFULLY,
WHEN WE'RE DONE,
WE'LL HAVE A NICE,
CLEAN LOOK
AESTHETICALLY AND
STRUCTURALLY.

ROBERT VAUGHAN

be decommissioned, returning it to its original 1904 design and introducing the bellows to the state street, the message.

Fortunately, the home's vintage hardwood floors barely need to be touched. "They're 100 years old and look in though they were installed last year," Vaughan notes. The floors should hold up well for many years to come — assuming the bellows keep their American shipyard's seals trimmed.

Visitors climb a wide staircase — with a beautiful, polished stone balustrade — to the second floor, where Vaughan walks us through the four bedrooms, interspersed with several bathrooms. There's a mix of when the last renovation took place, he notes, but judging by looks, the bedrooms haven't been updated since Eisenhower was in the White House. The silver light fixtures have a funky, art-deco feel. But the pastel-colored tiles look good as new.

"We will end up with three modern bedrooms on this floor, and it'll look the way it should for the president and his wife," Vaughan says. Also listed for the landfill: the once-white steeple rising from the roof throughout the second, floor living area.

Despite some dated décor, Tagley's House has plenty of classic features that don't need to be replaced or updated, including built-in wooden bookshelves and

a laugh just once." In its place, Vaughan's people will install new HVAC systems and build a study for the president and an office for his wife.

The highlight of the tour comes when we descend to the basement. Vaughan points to a workout room containing a ballet barre — with requests for to-calling mirrors — and a "big, old '60s-range dresser big enough to contain the entire head of tractors."

"Is this neo-Colonial, too?" the photographer asks.

"I'm not sure which president put that in," Vaughan says, "but it's all coming out."

Like every Vermont basement, this one gets water, he adds. On the swampy's limited budget, a new sump pump will cut off or mitigate the problem — though not solve it. In the meantime, visitors on the floor don't Vaughan's staff whenever the tide comes in.

The bellows are due to arrive on campus in mid-July, but they won't be able to move into Tagley's House until mid-September when the work is completed to be finished. That should give the couple plenty of time to pick out their color scheme and decide which personal touches they plan to leave behind for future generations to enjoy or auction at \$.

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Sandwich Artists

How do Burlington's newest sammies stack up?

BY SEVEN DAYS STAFF



CHICAGO: TONY DUFF

The Seven Days office started hearing its soon-to-be August First owners Josh Whitson and Phil Merrick announced they planned to open a sandwich shop at 2 North Wacooski Avenue in Burlington. We're all fans of August First, just a short walk down South Champlain Street from our desks. But while the flagship cafe offers ladylike wife salads and lacrosse soup, Stacks Sandwiches promised to serve up big, messy sandwiches on hearty bread influenced by Whitson's Pennsylvania upbringing.

On April 4, Stacks opened its doors, and we eagerly perused the menu. Though there's no cheesesteak, one of the most talked-about items is a Philly-style Italian pork sandwich with broccoli rabe and provolone.

When the time was ripe for an interview of Stacks, Gina March and I decided not to keep the hungry inside the food department, but to share reviewing duties with some of Seven Days' other award-winning writers. They included cofounder and editor Pamela Tolton, associate arts editor Megan Jones and circulation manager Steve Hudock.

We weren't just trying to slyly our profit, or to collect multiple opinions. We wanted to give Stacks a trial run the way most patrons will use it, as a source of take-out lunches and dinners for busy workers. With its minimal seating — made from the reclaimed wood of an Addison County barn — Stacks is primarily designed for folks on the go. The large sandwiches are perfect for sharing — and discussing. It seemed only natural that we sample them in our casual habitat, eating into second the rigors of each sandwich's journey from Stacks to our office in Corbett's City.

The soft, sesame-seed-enriched rolls actually begin their travel in August First, then are brought upstate via bread-baking bikes. On their journey back to the South End, we'll follow, some survived better than others. Each of our critics came away from the taking with favorites — and suggestions for Stacks on achieving total sandwich bliss.



PHIL MERRICK

ALICE LEVITT

SANDWICH REPORTS BY PHIL

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food

Sandwich Artists by Tim

PORCHETTA

(\$4.99 regular/\$9.99 large)

Menu description: "Italian style slow roasted local pork with garlic and fresh herbs. On a fresh roll with sharp provolone cheese and broccoli rabe."

Corin: As an everything-but-the-kid-of-girl, I love the heavily seeded house that stacks uses for an sub. They feel like old-fashioned goodness, with no idea balance of puff, pull and chew. That said, I'd still like the option to have my bread toasted, it would've helped with the sandwich, which was soggy and falling apart by the time we got it back to the office.

Worried that we wouldn't have enough for our survey, we ordered large subs. "Do you think someone actually could eat this entire thing?" wondered Megan. Maybe—if you don't eat in days, or had spent all morning pushing a boulder up a hill.

and fopped out of the sandwich each time I took a bite. The bread was pretty soggy, but otherwise yummy—I loved the sesame seeds!

The meat was a little much for me: I don't think I could eat more than a couple bites of this sandwich, the broccoli rabe tasted so mild, and it was just too heavy. I would have preferred to get rid of the bread, squeeze some broccoli on top, and eat this with a fork and fork for dinner.

Alice: When I think porchetta, I think fatty chunks of beautifully tender meat, completely with crisp skin and hot, melting fat. Basically, a big, very green bomb flavored with fennel and probably smoked. If it's rolled up it can from a whole pig, all the better.

This porchetta was a far more civilized sandwich, made of thin slices of delicious meat, fennel dedicated for luck of carnality. While the pork was juicy, perhaps to a fault, it could have used bigger more herbaceous flavor base for the slightly soggy broccoli rabe on top. Though I appreciated the shake of red pepper, the rabe seemed more acid to



Delicious sandwich

These two long pieces could easily find one, maybe three.

The roasted broccoli rabe was the unexpected star of this sub—it was better and seriously vegetal, as all the right ways (I could live on broccoli rabe). The flavor of the meat paled by comparison, it was slightly dried out, like gyro pork that's been on the spit too long. My tongue kept wishing for more flavor.

Megan: When we ordered the paper around it, the sandwich looked kind of gross. A mass of slop, green broccoli rabe melted down on bread.

But I liked my first bite. The broccoli rabe was nicely spicy, though it could have used a splash of vinegar or lemon. And it was in such big chunks, it kind of slipped

back up the pork's fatty flavor.

A note: This is a sandwich best eaten immediately. The soft bread soaks up the plentiful juices of its filling like a sponge, leaving the bun falling apart after just a few minutes. That suggests any have sampled the carnality I was craving but not in any way.

Steve: Having experienced the real McCoy of porchetta sandwiches at Brooklyn Pies last winter, I was expecting a bit more chew on the pork, with some skin thrown in. This pork product was a little more uniform, having been spared the cleaver for a more even slice. Nonetheless, the meat was nicely seasoned and played well with the provolone and bread.

SIDE*dishes*
CONTINUED FROM PAGE 45



Henry J. Adams, Esq.
Executive Director

Mondays, Wednesdays and Fridays. Check Facebook and Twitter for changing times and locations.

On March 11, the owners of JACKSON LOW THE RIVER announced they would close the Middlebury restaurant for the month of April, but

were happy to accept reservations for Mother's Day and graduation parties. We hope they didn't get too many calls. Owners **DAVID ANDERSON** and **CHRIS SOLBERG** announced he will work on Facebook that they will not reopen. "It has been our privilege to be a part of the Middlebury community for the last two years and we want to thank all of you who have ever dined with us for your support," they wrote.

It's been a week of accolades for Vermonters. On Friday night, local cooking doyenne **MOLLY FITZGERALD** won the James Beard award for single-subject cookbook for her 384-page tome *All About Baking: A New Approach to a Classic Art*. Stillwater's *Eating Well* took home a granddaddy award in cooking, recipes or instruction for "The Soup for Life" on video by Anna Thomas.

The Wisconsin Brewers Association has winners in beer categories in some times called the "Olympics of the beer world." This year, 790 breweries sent entries, with an average of 51 beers in each category.

In that crowded field, Vermont's contributions took home two prestigious awards. In the French-style Imperial Stout category, the ALCANTARA LAGERBIERE won a silver medal, so did the WATKINS PILSENER ALE from Waterville's LAGERBREWERY. We'll drink to that.

一、基本案情

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Paralels: The bread was soft and a little soggy, but I didn't mind that with the sandwich. The meat was well cooked and flavored. Though the broccoli side was a bad idea, it was almost flawless. I might have preferred something a little crisper for contrast – even lettuce. The cheese was melted and perfect.

CHICAGO ROAST BEEF

(\$6.99 regular/\$9.59 large)

Menu description. "Chicago style slow roasted all natural beef seasoned with garlic and herbs, dipped in hot gas. On a world's Agerst First Rail with sharp provolone and mayonnaise. Topped with hot pepper giardinera or sweet roasted peppers" (we tasted one of each).

Alibi: This one of 'em started up a reasonable way, with a hot, prickly jam that didn't work all the way through the roll. Gasfanciers, a mélange of pickled, chopped hot peppers, carrots and onions, added a fantastic shot of spice and vinegar. Sharp provolone and mayo contributed another level of taste and texture — yes, even so — making this one of the most interesting sandwiches of the bunch.

However, with roasted peppers in place of guajeros, the combo now tasted the slightly bland. The green peppers were cooked only a little and lacked flavor. That option took on the salty tastes of the heavily sesame-seeded bun. Fine, but a little ho-hum.

Critic: Wow! It was instantly in love with both of these subs, bowled over by the depth of the meat's flavor — it tasted half smoked, half braised, and was succulent, peppery and just stinging with garlic. And that served, warm, fresh melted the fatty smear of mayo on both sandwiches — yum. On the sandwich with sweet roasted peppers, the peppers kind of fell all over the place, they really work better as a *topping*.

the testing. These data were pooled from
repeated

Just like searing lettuce and American cheese, green peppers have their place in this world among their sister relatives. However, these peppers were wasted only long enough to dull their color to army green; they had no flair or seasoning to speak of. Only when they joined the chorus of flavors in the paninieros did they begin to add their own notes.

The ultra-tender roast beef in both sandwiches made for a manageable eating experience, which I appreciate. If you pack up a sandwich and half of it goes squaring into the plate while you savorify a particular layer, you might as well order a salad.

Megars: This one looked so much more appealing, the meat dotted with bright carrot and crunchily-looking greens pepper cubes. I fell in love with it at first bite. The veggie were perfectly gelled, slightly spicy and still crunchy. They were a perfect foil to the flavorful meat ball, which was, thankfully much lesser than the poached one. I could eat much more of this sandwich. Actually, I spent the rest of the tasting picking bits of gelled veggie off the leftover pao and popping them into my mouth.

By comparison, the roast-beef sandwich with round green peppers was unremarkable. Why would I eat that one when the other — with its perfect bread —

GARDINIERA, A MÉLANGE OF PICKLED, CHOPPED HOT PEPPERS, CARROTS AND ONIONS, ADDED A FANTASTIC SHOT OF SPICE AND VINEGAR.

slowly. Still, they separated gracefully with the meat, leaving the sandwich a springy crunch, and I didn't mind picking up stray crumbs and ~~swallowing them~~.

The version with gardeners was a crowd favorite. I loved it, too – but, oddly, not as much as its clankier betes. The messy relish of pickled onions and carrots tasted up the beef like a saucy little cousin, but I wished there were more of it.

Steve: This brings me to one recurring line that I found myself saying during

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Sandwich Artists

explosion of vinegary veggie — still delicious!

Pamela: There was a lot of beef in this sandwich — it was a mouthful, and quite chewable. The pickles, spiced vegetables provided a bit of crunch and heat, a really flavorful contrast. I don't like how soggy the bread was on this one, though.

The cooked green bell peppers in the second version did nothing. For me, that one was a distant second, so I can't blame the meat beef with pickles. Plus, the peppers came in large slices, too big for the sandwich. When you bit into them, the remainder tended to fall out. Again, a very generous portion of well-cooked beef, though.

CUBAN PORK

(\$6.99 regular/\$9.99 large)

Steve: Description: "Local pork shoulder rubbed with onion seeds and garlic, sautéed with ham and pickles, slow roasted and topped with mustard and Swiss cheese"

Allen: Canine walked out of the paper wrapper as soon as I unzipped this sandwich. However, the entire space was just part of what made this pork shoulder concoction irresistible. Stuffed with lightly spiced ham and tangy house pickles, the slices of meat were complex enough. The addition of creamy, smoky Swiss cheese and browning yellow mustard made this a winner I'll order all the myself soon.

Carin: A cross section of this warm sandwich looked like sand art — layers of shredded, rose-pink ham, Swiss cheese and pickles pressed tightly together. When I bit into it, the flavors came in waves, too — canna-spiced meat and tangy house cheese dominated, then through with notes of mustard and pickle. This one definitely a



Italian chicken

keeper, though it could use more crunch — maybe more pickles?

Hagen: There was a lot going on in this one. The oil coated and added over the cross section a colorful section of ham, pork, pickles, mustard and cheese. I tasted a nice burst of canna on my tongue, and was pleased that this sandwich had just the right amount of meat. I don't like when my sandwiches are giant meat walls — and the Cubano has a tendency to be the worst offender.

Pamela: Yum! This sandwich is sexy! With the spices, and the complex mixture of flavors provided by ham, pork shoulder, cheese, pickle and mustard, not to mention the canna-seed base, this one is a winner — and my fave to eat for

Steve: Having a hard time finding words for this one. I mean, it was gorgeous, pickles, mustard, two kinds of meat, a creamy base. I have no better time talking about when things go bad.

ITALIAN SANDWICH

(\$6.29 regular/\$9.99 large)

Steve: Description: "Tomato Salami, Sopressata [sic], Ham, Sharp Provelone, Lettuce, Tomato, Onion, Cold Vinegar"

Allen: My search is over! While I've had some great Italian subs in Vermont — outside Burlington — this is finally the ticket to satisfy week-long cravings. Some critics complained about the size. The meat-stuffed roll may be big, but I've got a big mouth and an appetite for warm, appetizing and homey, all rolled together and doused with oil and dark, aged vinegar. Yeah, there was provelone, too. Lettuce and

More food after the classified section. PAGE 43

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food

tomatoes were all well and good, but I was in it for the ball of dough, greasy meat.

Hagen: This one tasted like New Jersey. As a native of the Garden State, it means that as a compliment. I loved being into the heavy, breaded Italian, drenched in oil and vinegar and dotted with salt and cracked pepper, then finding the dense layers of meats and preservatives pulled into the deflating-annoying bread. After all those meaty greasy, hot sandwiches, this cold one was crisp and refreshing.

Steve: I grew up eating the famous (at least regionally) Giff's Delicatessen grand son in Rutland. For my family, the Italian was the staple, but, like made through the bourgeoisie... No, like all through the crust... Ah, across it. People grow. People change. Society moves inevitably forward, and it begins in sandwiches along for the ride. Backer's version stays true to the classic recipe, but improves on Giff's in every category.

Corrie: A few weeks ago, I ordered the salmon burger from Backs, and it arrived with two lovely slices of salmon instead. This sub was just the opposite: stuffed to the gills with seared salmon, sauce, provolone, lettuce and peppers. It was lip-smacking tasty and, after hours hot sandwiches, a cooling comfort. But having grown up on long Island, with droppier versions of Italian subs, I craved more oil, pepper and vinegar, and maybe a banana pepper or two. I'll order this again, with extra dressing.

Pamela: I spoke too soon. Though harder to eat than the Cuban, because it was cradled with grease, the Italian craved it as flavor and complexity. The Italian, however, was also cold and refreshing. The chopped lettuce was raw and tangy, offering these different third-world meats, sauce and cheese. This could be habit forming.

INDIAN CHICKPEA

(vegetarian; \$6.29 regular/\$8.99 large)

Menu description: "Indian Speed Chick Pea Spread, Roasted Peppers, Pickled Cucumbers, Tomato, and Cilantro Chutney"

Corrie: This sub was beautiful to look at, a miniature landscape of deep greens, beiges and reds. The warming Indian spices and sauce of chutney were also a testimony on the tongue, texturally,

though, it wasn't taste it. The sub is heavy with competing flavors but seemed like a meal. If I were a vegetarian, I'd probably be all over it, as a carnivore, its extreme vegetable-bean-heftiness turned me off.

Alice: I only on Akki's Babu Shop for its Kaki-Filled with whole chickpeas. In the same vein, I opposed the whole legumes in this sandwich. I had trouble detecting the Indian spices indicated by the name, but other subconcerned flavors made up for it. In particular, I was a fan of the bright, refreshing potato chutney. The pickled cucumbers were a little distracting for me, just a hair too sweet for a savory dish. However, this next lover may be willing to order it again.

Hagen: I loved the whole spices dotting the bunnet in this one — were they marinated, sweet? Everything tasted fragrant. Eating this sandwich was a sloppy affair — the bunnet squirting out all over my fingers, peppers launching themselves out of the bread — but once I got the hang of it, taking slow, strategic bites, I really enjoyed it.

At first, I thought it needed a little more flavor, but then I bit into some thinly sliced, very sweet cucumbers, which had been pickled to perfection. Exactly what I was looking for. If I was to order this sandwich myself, I'd hold the tomatoes and green peppers and double up on the pickled cucumbers.

Pamela: Sorry, but I despise both cucumbers and chutneys — even their seeds — so couldn't go near this one. Without those ingredients, I probably would like the vegetarian, healthy bunnet offering.

Steve: This sandwich was the sleeper hit of the bunch. So many sandwich shops, especially in Burlington, put forth such halfhearted, obligatory vegetarian sandwiches. (Can you up potato in my thigh?) So my expectations were low. But the first bite brought an unexpected wave of excitement as the cucumbers, which I guessed had been marinating in some rice-wine vinegar with a good measure of sugar. The chickpeas, lentils, cilantro chutney and sauce each kept it and on the savory side to bring together a satisfying and healthy bite. ☺

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calendar

M A Y 9 6

WED.09

community

IMPACT NIGHT: Fun being participants play whose limits it anyone? style games in announcing awareness. Spunk Arts, Burlington, 8-10 p.m. \$8 suggested donation info: 372-6223.

community

OPEN HOUSE MEETING: Nighters keeps its on the safety's latest happenings. RONA, Burlington, 7-9 p.m. Free. Info: 372-7433.

TROPICAL STORM IDEAS: STRESS-REDUCTION SERIES: Help, affecting the storm produce self-soothing techniques, guided meditation and mindfulness exercises to ease their anxiety. 56 West Street, Burlington, 6 p.m. Free. Info: 232-6242.

WINDSOR COALITION FOR A SAFE AND PEACEFUL COMMUNITY: In-person and best business in the house in the living room. City planning community events, sharing resources, networking and more. 200km Community Center, Windsor, 3:30-4:30 p.m. Free. Info: 655-1262 ext.10.

community

KNIT NIGHT: Daily neighborhood projects meet share their ideas and company as they spin yarn. Phoenix Books, Essex, 5-7 p.m. Free. Info: 832-355.

MAKER SPACE: Refurbish bicycle parts become wheels of art and jewelry that will be sold and funds, and business for the day. Free to be shared, Free Bicycle Project, Burlington, 6-8 p.m. Free. Info: 264-3837.

concert

SOCKS: BURGUNDIAN TANGO PROJECT: Musical Arts, Burlington, 7-9 p.m. \$10 suggested donation. Info: 372-6223.

TRUCKING FUND: Up-and-coming choruses present introduce their highly productive repertoire. Dancin' Theatre, Burlington, 7-9 p.m. Free. Info: 372-6223.

environment

CO-OP: BURNING WOODS: Energy-conscious homeowners learn about installing and using solar water heating for the home — as well as

other sustainable solar technologies to do so. Back Meeting House, Westport, 7-9 p.m. Free. Parking info: 262-1244, info@wvcoast.org.

film

BURLINGTON ACCESSIBILITY GROUP

Community members brainstorm ways to make moviegoing the Burlington City movie community for film with disabilities. 40-42, also prior will be at the Festival Free Library, Burlington, 5-6 p.m. Free. Info: 232-6242, info@wvcoast.org.

film

LAUREN: As he lives in pain a gruesome murder scene at the Museum of Modern Art, Lauren, a headscarf, has to face the dead girl in the 1944 film. Spaulding Auditorium, Burlington, 7-9 p.m. Free. Info: 372-6223.

STORYBOY: John Wayne's 1937 documentary tells of the triumph and tragedy of Olympic weightlifting champ Caryl Chessman — who, at 200 pounds, has a hard time fitting in. Rutland Free Library, 7 p.m. Free. Info: 772-1950.

food & drink

LOCAL FOODS: CANNED AFFORDABLE: Live! Meet at Hammond's Cidermill offers advice for watching your local budget while consuming seasonal produce from Vermont vendors. Hammond's Cidermill, Montpelier, 5-7 p.m. \$6-10 suggested donation. Info: 822-8204 ext. 222, info@hammonds.com.

SPRING INTO SCULPTURE: Learning Center (1st) Impression Mimi Louisa Zaleski's art class will explore sculpture with three whiplash artists and their art class and studio. Learning Center, South Burlington, 5-7 p.m. \$12 suggested donation. Info: 822-2248 ext. 1.

SPRING EGGED LUNCHEON: Help get the message in more than 40 handmade salads in the room. Includes a buffet for the church community. South Burlington, St. Luke's Church, St. Albans, 11-12 p.m. \$15 per ticket. Info: 524-4332.

health & fitness

HEALTHY WALK: A contributor to the State of the Art of Childhood Trauma in Adult Onset and childhood trauma in early life combines the most of many common physical diseases. Canfield Inn & Suites, Burlington, 9-11 p.m. Free. Info: 361-4444.

WHOLE FOODS & WHOLE PERSON LIVING WORKSHOP: Health professionals in network

WED.09.09.09

Little Darlings

"Second to the night, and straight on till morning." That, Peter Pan tells Wendy, is the way to Neverland, the make-believe world of pirates, faeries and Lost Boys made famous in the writings of J.M. Barrie. The Studio 54 Production Company goes back to the roots of Barrie's original story, based on his friendship with the Llewellyn Davies family in a mountain of 15 years ago starting Friday. "I think that most people know the Disney version, which makes [Peter] just a boy of adventure," says director Kevin Christopher. "In reality, he's a brilliant and intelligent young character, and the version doesn't gloss over that." Keep watch for a handful of puppet characters, too — including a talking crocodile.

MAY 11-13

Friday May 11, 7 p.m. Saturday May 12, 2 and 7 p.m. Sunday May 13, 2 and 6 p.m., at Black Box Theater, Main Street Landing Performing Arts Center in Burlington. View website for future dates. Info: 232-2520. Info: 822-1888, info@studio54production.org.



Clothes Encounters

If overdone spring cleaning has whittled down your closet, the Clothes Exchange has got your corner covered — literally. What started in 2001 as an informal living-room clothing swap among friends has grown to be a sustainable social network in which recycled threads find new homes while raising funds for local nonprofits (more than a quarter-million dollars since its inception). Fundraisers can sign up for a Friday night 5:00 p.m. first pass — it comes with a personal shopper and a stylist — or swing by the pop-up shop for free on Saturday to thumb through a variety of gently used items, plus brand new pieces donated by retailers and indie designers. Fashion fix, indeed.

MAY 11&12

Friday May 11, 6 p.m. and Saturday May 12, 11 a.m.-6 p.m., at Church Street in Burlington. 200-10 Shop. Free tickets for Friday. Free admission on Saturday. Proceeds benefit 14COP. Info: 822-6221 ext. 2356, info@clothesexchange.org.



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Nothing but the Truth

Choreographer Adele Hyman often asks herself, "Why aren't we being more honest about this?" Her dances — renowned for blending athletic, full-bodied motion with a smart sense of humor — truthfully underline the truth in human emotion. *Theater In the Mind*, for example, pursues interpersonal intimacy by stripping down an elaborate dance to its most basic structure, while "This dance is what you see" plays with "being in control of being out of control" — or embracing the wild side. With signature theatricality, she and her five-member troupe bring a uniquely female point of view and a bold voice to Kingdom County Productions' performance series.

MAY 12 DANCE

7-9 p.m. at the Old Mill

Saturday May 12, 7:30 p.m., at St. Johnsbury School \$6-15 info: 748-2633, oktansaurtours.org
or pubsevents.org

MAY 11 MUSIC

Hey Fiddle Fiddle

Ken Widdman has carved an identity as "Alaska's Fiddling Post," combining old-time, Appalachian-style music and bluegrass melodies. The duo disciplines have led to his reputation as something of Alaska's Garrison Keillor — and, as Nashville's *Somebody* tells it, he's got the "bluegrass followers" down pat. The bearded, mustache-donning takes of rugged wilderness adventure from the 48th state — plane crashes and reunions with grizzlies among them — when he's not chomping a string beard with Vermont cellist/co-harpist Colin McCaffrey at the Chandler Gallery on Friday.

7-9 p.m. at the Old Mill

Friday May 11, 7:30 p.m., at Chandler Gallery in Randolph \$10-15 cash bar info: 728-5484 chandler-art.org



credit

GREEN MOUNTAIN WOODCARVERS CARVE IN
 artisans convene for a monthly meeting and
 carving project: Birds of Herons Museum,
 Huntington 10 a.m. noon. Free info. 434-2167

dance

ARELE MYERS AND GABRIEL: With a four-member ensemble, a talented choreographer lives the story and interprets her as we receive from an unmistakably female perspective. See calendar spotlight, St. Johnsbury School, 1 Oct. on p. 36. St. Johnsbury School

AFRICAN JURA DANCE CLASS Super-fun and
cultural dance class. Chantez Dongo, 414-484-9200.
Instructor: Sabrina moves her grilling in the
Shelburne Hills. 4-11:30 a.m., \$15 a m. 1215
p.m. \$12. Info: JFT 4721, chemistand@gnail
com.

CONTEMPORARY DANCE & FITNESS STUDIO
ANNUAL SPRING SHOWCASE **SEPTEMBER 7-8**

NORTHWESTERN DANCE. Times by Northwest Gay, Bisexual, Transsexual Social Dance led by David Milosovic. Bring potluck finger foods and clean, soft-soled shoes. Tracy Hall, Northwest, 8 p.m. \$5-10 free for kids under 16; by donation for seniors. Info: 785-4807. transwest@nwdsouth.org

education

GREEN MOUNTAIN COLLEGE COMMENCEMENT
 Under new circumstances, the college has decided to hold its 1994 Commencement ceremony on May 14, 1994, at the Green Mountain College Center for the Performing Arts. The ceremony will be held at 7:00 p.m. and will feature a variety of musical and theatrical performances. Tickets are \$10.00. For more information, contact the Office of the Registrar, Green Mountain College, P.O. Box 100, Waterbury, VT 05671. Tel: 802/249-2000.



THE CENTER FOR CARTOON STUDIES JOINS COMMENCEMENT CEREMONY Author Ted De Haven paid special attention at graduation, and the 250 exhibitors opening reception immediately follows in the CCS Gallery. Briggs Sports House, 4000 West Jackson, Chicago, Ill. 60644, 2005, 2006.

etc.

2ND BIRTHDAY PARTY & OPEN HOUSE A Party named Daisie — the star of *Country's Hottest* — welcomes party guests at an open house event including a pony pen ride, guided tours, hands-on horse activities and, of course, a cake. The Center for Animals in Film Herd Johnson, noon-3 p.m. (free info: 780-5400)

BIBBY MEMORIAL LIBRARY ANNUAL SALE
This is an 85,000-item all-day sale with a complete buffet, dancing and music by Chris Wyke! Join in fun with us and the Little City Jazz Band. Save Harbor Club Vespertimes, 8:30 to 10:00 p.m. \$40 (over \$100 \$20).

DAY BEFORE MOTHER'S DAY AUCTION: The Fenon auctions off an autographed Phish poster, gift certificates to local businesses, books and CDs, and other special items. A flea market and lunch with Mayor Weinberger and Rep. Keith Remick is the affair. Proceeds benefit the community and senior center. Christian Senior Center, 1000 HuntGrove Road, Center Burlington, 866-333-7744. Bidding starts at 10 a.m. Free info, 866-333-0340.

HIGHLIGHT BOOZ/HING/SPINT BIANNUAL RETREAT Boreman/Booze/Spice/Prize/Whisper/Booze vendors, speakers, readers, leading models in sexy photography and music. Food is provided by Farish Place. Grange Hall, Milton, 10 a.m. to 3 p.m. Free for ages 12 and under. Info: 899-5964, magnus@farishplace.com

NATIONAL TRAIN OFF Chasidim members will board historic passenger cars for a rail-to-waterbury excursion. A combination of local lines includes remarks by local dignitaries, a slide show of past, present and hopes and plans ahead. Waterbury Station Greenmountain Carlin Visitor Center 60 Carlisle Avenue East June 8th at 10:30 am and ticket \$10 per person. Waterbury station begins at 10:30 am. Please call 978-628-0900 ext. 262 for more information.

SHRED-TEST: Old documents get shredded into thousand pieces by shred-happy owners in the event to protect against identity theft. New England Federal Credit Union, Wilton, is on 3 p.m. free info. 874-0580.

THE LOST AND FOUND. See THE PHOENIX
p. 11

ART, PLANT & CRAFT FAIR Shop art, photography, woodcrafts, floral arrangements, soap, candles, hand-made and made-in-America products. Karthikeyan, 2100 W. 10th St., Suite 100, Phoenix, AZ 85007. Tel: 224-2224.

MAJOR WORKING HOURS: See
 "THU TO 2 PM"

WORLD FIER TRADE DAY CELEBRATION Music from John Kufly marches and children's activities promote world unity. **Durham City Hall Park, 11 a.m.-1 p.m.**

100

ASK LEE WHO WE ARE Steve Dilleen's documentary pulls a fast one: to the foster-care system for using on those young women who search for family and a sense of belonging. First United Women's Church, Houston, Texas. (See p. 10)

HOUSE OF PLEASURES Bertand Bonaldi's 2011 dinner captures the final days of an opulent Paris on the brink of the last turn of the 20th century. www.bonaldi.com/Menu/Menu/Menu

WED. HETEROGENEOUS & GEN. MUSIC ENSEMBLE.
A Boston area provides a live soundtrack to
Chew's offbeat musings: multi-instrumentalist Ben a 1984
movie, which is a mostly unrecognizable pastiche of

food & drink

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DINNER & SILENT AUCTION Guests pile their plates with ham and pineapple, mac and cheese, Southern-style green beans, cole slaw, corn, and dessert. Funds support the local

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do you know who loves cupcakes?



my little cupc

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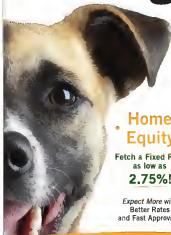
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Lil Kim

Tuesday, May 22nd Higher Ground

WINNER OF THE WORLD
PRESENTS
HOT
TICKET



Go to sevendaysvt.com and answer 3 trivia questions.
Or, come by Eyes of the World (688 Battery, Burlington)
Deadline: 5/18 at noon. Winners notified by 5 p.m.

WIN TIX!

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ALICE'S
TABLE

This Saturday, May 12 • 5:30-9:00pm

\$20 Adults (16+), \$14 Kids (ages 6-15)
and kids 5 & under eat free

Mother's Day at JAY^{PEAK}

Foundry

Sunday, May 13th • 10:30am-2:00pm

\$22 Adults (16+), \$12 Kids (ages 6-15)
and kids 5 & under eat free



Our Brunch Buffet Includes

Roasted Red Pepper Shrikata Much room Spinach
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Raspberry Cream Cheese Stuffed French Toast

Gourmet Station with Your Choice of Fillings

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Cedar Planked Hearth Roasted Salmon

Crisp Cake Crusted Hotback

"The Covenry" Roast Prime Rib of Beef Au Jus
Decent Table and more

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ALICE'S
TABLE

Sunday, May 13th • 8:00am-2:00pm

\$22 Adults (16+), \$12 Kids (ages 6-15)
and kids 5 & under eat free



Enjoy Our Brunch Buffet, Including

Gourmet Station Pancakes and French Toast

Variety of Homemade Dishes

Prime Rib Au Jus with Sweet Onion Relish

Baked Salmon with Teriyaki Lime Butter

Chicken Artichoke Florentine Pasta

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Chicken Parmesan • Pork Marsala
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Reservations highly recommended.

calendar

WEDNESDAY

children

ADDITIONS FOR THE ONE-COUPLE (FEMALE) WEEKEND See Fri 12 to 12:15 p.m.

WISCONSIN CATCH The real excitement is the Discovery Channel reality TV show about adventures of catching on the living. So Pinecroft Theatre, Rutland 8 p.m. \$24-\$30. 74-50 info: 775-0503.

UPPER See Thu 10 to 8 p.m.

HAIR: THE MUSICAL See Thu 10 to 7 p.m.

YETI MAN OR THE BOY WHO WOULD BE KING See Fri 10 to 10:30 p.m. & 7 p.m.

SPIRITUALITY CABARET See Fri 10 to 8 p.m.

THE FLUOR CENTER'S RETURN TO FRIDAY NIGHT A celebration of the arts in Vermont features performances by Jesse Linnell, Soekelien, Lynn Theatre, Hannah O'Connell, Vermont Ballet, Theater of the Pines, Great Street, Burlington Music, and other artists. Come and Meet The House of Linnell and Soekelien. Michael Reed, a contemporary figure skater, will perform. Tickets \$10 to \$20. 74-50 info: 775-0503.

THE HIGHEST See Fri 10 to 1:30 p.m.

THE TEAM PROJECT PROGRESS See Thu 10 to 7 p.m.

THE WEEKEND OF '82 See Fri 10 to 1 p.m. & 7 p.m.

THE HAPPIEST See Thu 10 to 10 p.m. & 7 p.m.

WEDNESDAY See Fri 10 to 10 p.m. & 7 p.m.

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2012 See Fri 10 to 10 p.m. & 7 p.m.



Happy Mother's Day!
This weekend spell these special moms!

20% OFF all jewelry and accessories Fri-Sun



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RN TO BS PROGRAM
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Register Now for Fall 2012 Online Program

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- Increase Your Job Satisfaction & Earning Potential!
- Get Your Degree While Working!

The University of Vermont

learn.uvm.edu/RNtoBS 802.656.5496 or 802.656.2085

SUN.13

dance

CONTEMPORARY DANCE & JAZZ STAGE
ANNUAL SPRING SHOWCASE See Fri 7 to 9 p.m.

EDUCATION See Fri 7 to 9 p.m.

EDUCATION See Fri 7 to 9 p.m.

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film

MONTEAGUE PLAYBOY See Fri 7 to 9 p.m.

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fair & festivals

SPRING F&F The museum's annual spring fair is a fun-filled celebration of the arts. 400+ artists, handmade crafts, flower paintings, a Mother's Day 2012 party and of course, homemade exhibits. Wednesday 10 a.m. to 4 p.m. Registration \$20 to \$50 per family. See prior for Vermont residents. Free for seniors. Info 975-3346.

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Say you saw it in... SEVEN DAYS
NEW IN 30!

CLUB 100

CLUB 100

It's time to buy a house!

We can help you put the pieces together.



MEET THE EXPERTS:



ANDREW J. MIKELL, ESQ.
STATE MANAGER



ROBBI RANDY HOLMES
REALTOR



THE MORTGAGE TEAM FROM:

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A MORTGAGE COMPANY

PATRICIA DOYLE
MORTGAGE OFFICER
MARK J. ANTALL
MORTGAGE INFORMATION SUPERVISOR
LARRY FORCIER
MORTGAGE OFFICER



*Vermont Attorneys
Title Corporation* PRESENTS A

Home **FREE** Buying Seminar

hosted by **SEVEN DAYS**

.....
Thursday, May 31, 6-8 p.m.
ECHO LAKE AQUARIUM & SCIENCE CENTER
.....

5:30 Check-In
LIGHT DINNER PROVIDED
.....

RSVP by:
NOON, THURSDAY, MAY 31
AT SEVENDAYSVT.COM OR 865-1020 x36

calendar

DATE: 12/4/15

SENIOR JAZZ Meet jazz and blues guitarists Terry Robinson performs with celebrated folk fiddler Herman Munk. 7 p.m. \$10-18. \$25 (includes dinner) (pre-ordered) info: 433-4007

THE DRINKA SINGERS **WILSON PRESLEY** comes back to the stage in "The Melancholy Mr. Hamilton," a song cycle (three pre-recorded songs and one live performance) by Scott Colquhoun. 8 p.m. \$10-15 (incl. \$10-15) info: 434-2877

outdoors

SALE! HIGHKINS BIRD WALK An early morning bird walk meets early morning with groups of birders and nature. All ages. Vermont Wildlife Foundation 7-9 a.m. 500-5000. Info: 434-2877 or www.vtwildlife.org

MOTHER'S DAY SPIN BY WILLOW WALK 10:30 a.m. to 12 p.m. Spin with Willow Winkler. Spinners of all ages. Vermont Spinners Guild 10:30 a.m. to 12 p.m. \$10-15. Info: 434-2877 or www.vtspinnersguild.com

MOTHER'S DAY TRANSFORMER WALK Join us for a morning walk and social tea. Meet at the Vermont Wildlife Foundation 10:30 a.m. to 12 p.m. \$10-15. Info: 434-2877 or www.vtwildlife.org

aged

MOTHER'S DAY FURNER Join us for a morning walk and social tea. Meet at the Vermont Wildlife Foundation 10:30 a.m. to 12 p.m. \$10-15. Info: 434-2877 or www.vtwildlife.org

Breaker

WALK Join us for a morning walk and social tea. Meet at the Vermont Wildlife Foundation 10:30 a.m. to 12 p.m. \$10-15. Info: 434-2877 or www.vtwildlife.org

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Montpelier

SEVEN DAYS Says MOMS RULE!!

MON. 14

COMMUNITY

TECHNICAL STUDY (ONE SUPPORT GROUP) Recovery workers, peer support, as they process their emotions and develop coping skills. Montpelier Community Center 7-9 p.m. Free. Info: 434-2877 or www.vtwildlife.org

dance

FLYING WINGS DANCE WORKSHOP Move and groove with your favorite music. Info: 434-2877 or www.vtwildlife.org

ARTISANS HAND Contemporary Vermont Crafts

VERMONT CRAFTS ON-ORDERING by phone, email, or in person

69 Main at City Center, Montpelier

artisanshand.com - online gifts & registry

Mother's Day Sale

Thursday-Sunday 20% OFF STOREWIDE

ADORN!

87 State Street, Montpelier, VT 05602-2202

Montpelier, VT 05602-2202

DANSKO DAY

20% OFF ALL DANSKO

Sale & Thank Show

Saturday, May 11th 10am-3pm ONE DAY ONLY!

SHOE HORNS

dansko

mommy, can
lead paint
hurt me?

CEDO

BURLINGTON
LEAD PROGRAM
PROTECTING FAMILIES

80% of Burlington and
Winooski homes have harmful
lead paint. You could make your
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SOJA - Z TRIP - RAILROAD EARTH - DR.DOG - DEER TICK
THE FELICE BROTHERS - MASON JENNINGS - TWIDDLE - ROBOTIC PIRATE MONKEY
JAYMAY - LYNX - JESSE MALIN - DJ A DOG - NICOLE ATKINS - CRUSHENDO
GOLD TOWN - JATOBA - BOVINE SOCIAL CLUB - MYRA FLYNN - JACK AND THE BEAR
GEORGE KILBY JR - THE BLIND OWL BAND - JUNKMAN - WAYLON SPEED - HANS CHEW
RACK EM LET'S GO - CHRIS KASPER - TALLGRASS GETDOWN - DJ BONJOUR-HI - TILTH

JUNE 14 - 16 at TIMBER RIDGE in WINDHAM, VT

Yoga, Hiking, Camping, Skateboarding, Swimming and fun for All Ages - Bring your Friends!

BURTON



WINDHAM



WINTER

WINTER

WINTER

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2012 BURLINGTON
DISCOVER JAZZ
FESTIVAL JUNE 1-11

FLYNN MAINSTAGE

BÉLA FLECK AND THE MARCUS ROBERTS TRIO
FRIDAY, JUNE 1 8:30 PM

FLYNN MAINSTAGE

NINETY MILES
STEVEN KARNAS, NICHOLAS PAYTON & GUYA SANCHEZ
SATURDAY, JUNE 2 8:30 PM

WATERFRONT PARK BAYOU TENT

TROMBONE SHORTY & ORLEANS AVENUE
ALSO, TERRANCE SIMPSON & THE ZOOBOOK EXPERIENCE
NICKOLA MESSIAS DILL 5:30 PM MICHAEL 6:30 PM
THURSDAY, JUNE 7

FLYNN MAINSTAGE

CHRISTIAN MCBRIDE
& INSIDE STRAIGHT
ALSO, VERMONT ALL STATE JAZZ ENSEMBLE
FRIDAY, JUNE 8 8:00 PM

WATERFRONT PARK WORLD TENT

JIMMY CLIFF
ALSO, FORECAST THE LINEATION WITH AMANDA
KIMBLE & MICHAEL DILL 6:00 PM MICHAEL 7:30 PM
SATURDAY, JUNE 9

FLYNN MAINSTAGE

DIANNE REEVES
SATURDAY, JUNE 9 8:00 PM

COMPLETE 2012 FESTIVAL LINEUP ON SALE
DISCOVERJAZZ.COM

TICKETS & INFO
802-86-FLYNN



bodywork

camps

dance

drumming

education

exercise

gardenings

healing

Evolutionary Coffee House answers:

Vance Gilbert



Friday, May 11 • 515
Show: 8 pm • Doors: 7:30 pm

7. Illustrate of an aspect of the role of a child and the father playing a capital.
 (worth 100% of the marks)

Tickets/info: 864-5888
Web: NorthwoodStudies.org

Smart move

Discover what
Sovernet customers
already know:

Our vision of the air network and dedicated service make Southwest the smart choice.



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e uniformidad
a toda hora.

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classes



THE FOLLOWING CLASS LISTINGS ARE PAID ADVERTISEMENTS. ANSWER OUR CLASS FORKS ASK US \$10/5 WEEK (INCLUDES 50 PHOTOS AND UNLIMITED SUBSCRIPTIONS). SUBMIT YOUR CLASS AD AT SEVENTHSTREETMAG.COM/CLASSES

HEALING IN P-102

Elements of Healing, 20
Essex Way, suite 102
Essex Jct. Info: Elements
of Healing, Scott Maylan
289-6160, scott@
elementsofhealing.net
 This two-day workshop is for nurses and other health care practitioners. It will introduce a variety of assessment and treatment strategies used in Chinese medicine. It will include pulse and abdominal auscultation as well as massage techniques that can easily be integrated into any modality of practice.

herbs

WILD CRAFTING W/ THE
SEASONS: May 12, 9 a.m.-
5 p.m. Cost: \$60/class
 and take home herbal medicine to use in the daily harvest. Location: **Metta Earth Institute, Lenox**
 Info: **Metta Earth Institute**
 Gillian Connick, 432-6171, info@mettaearthinstitute.org

Spring is a beautiful time to harvest wild foods for food and medicine. This hands-on class will include herbal walk, medicinal plant harvesting, medicine making and discussion of Chinese medicine.

WISDOM OF THE HERBS
SYDNEY, Wed. 6:30-8 p.m.
Medicinal Plant Walk
 Fri., May 11, 6-7:30 p.m.
 Pre-registration appreciated. Wild Botany
 Intensive 2012: Spring
 Summer Term: May 27
 Jun. 24 & Jul. 22, 2012
 Summer/Fall term: Aug. 19, Sep. 16 & Oct. 16,
 2012. VSAW students
 grants available to qualifying applicants. Location:
 Wisdom of the Herbs
 School, Woodbury, Info:

458-6122, ann@
wisdomoftheherbschool.com
wisdomofthe
herbschool.com Earth
 skills for changing times.
 Experiential programs
 embracing local wild
 edible and medicinal
 plants, food as first
 medicine, and holistic
 living skills, and the inner
 journey. Annie McElroy
 director and George Lutz
 instructor.

language

ASI APPRENTICES
ESPAÑOL, Local: In
Spanish in Waterbury
Center, Waterbury
City, Info: Spanish in
Waterbury Center, 881-
1025, spanish@
waterburycenter.org
 Broaden your horizons,
 connect with a new
 world! We provide high-
 quality, affordable in-
 struction in the Spanish
 language for adults,
 students and children.
 Our fifth year Personal
 Instruction from a native
 speaker. Small classes
 provide instruction
 customized to you. See
 our website for complete
 information or contact us
 for details.

FRENCH CLASSES THIS
SUMMER! 6-wk. term
begins Jan. 18 & con-
tinues through Jul.
19, classes held 5-7:30
p.m. in classroom
1420 Jun. 19-23, 10 hrs.
in 6 sessions, 8-10 a.m.
Cost: \$330/6-wk. class
Location: Alliance
Française de la Lake
Champlain Region
322-304 Dupont Rd.
123 Ellen AVE
Châtenoy Info: Alliance
Française de la Lake
Champlain Region
Michelle Tremblay
487-6426, michelle-
astremblay@gmail.com
 (en français/à l'anglais).

shrine, Alliance Française
 Summer French Classes
 for Adults: Short refresh-
 and-a-review term de-
 signed to secure one
 adult in a warm-up for
 your next level to get
 you ready for a voca-
 tion in France. Quebec
 Québécois 6 weeks,
 just \$125. Also special
 two week immersion for
 beginners. Full details
 and sign up online.

martial arts

AIKIDU, Adult intro-
ductory classes begin
on Tue., Jun. 5, 8:45
a.m. Try out this class
for \$30. This fee can
be applied toward our
3-mo. membership
special rate for \$780
[incl. unlimited classes
7 days/wk.] Children's
classes begin on Sat.,
Jun. 9, 9 a.m. (ages
5-12) & 9:45 a.m. (ages
13-17). Location: Aikido
Akademie of Champlain
Valley, 257 Pine St. (across
from Concord Metal &
Light), Burlington, Info:
351-6903, burlington-
aikido.com This Japanese
 martial art is a great
 method to get in shape
 and reduce stress. The
 Youth Program provides
 scholarships for children
 and teenagers, ages 7-17.
 We also offer classes for
 children ages 5-6. Classes
 are taught by Benjamin
 Pinchas Sensei. Vermont's
 certified and only fully
 certified Aikido teacher.
 We train as always
 welcome.

AIKIDU CLASSES: Cost
\$614/4 classes Tue-
uniform incl. Location:
Vermont Aikido, 274 N.
Windsor Ave. (2nd
floor), Burlington, Info:
Vermont Aikido 682-
9705, vermontaikido.org
 Aikido trains body and
 spirit together. Strength-
 ening physical flexibility
 and strong center within
 flowing movement.
 Unlimited sensibility with
 compassionate presence
 respect for others and
 confidence in oneself.
 Vermont Aikido provides
 you with the greatest
 martial art in a safe,
 supportive environment.

MARTIAL ARTS SELF-
DEFENSE CENTER: Please
visit website for sched-
ule. Location: Martial
Way Self Defense Center
3 locations, Colchester
Heating, St. Albans, Info:
650-6602, martialwayvt.
com Beginners will
 find a comfortable and
 welcoming environment
 a courteous staff and a
 traditional approach
 that values the begin-
 ning student as the most
 important member of
 the school. Experienced
 martial artists will be
 impressed by our
 instruction, knowledge
 and humility. Our re-
 sults approach a real
 strength and our staff
 structure and billing pro-
 cess. We are dedicated to
 helping every member
 achieve his or her highest
 potential in the martial
 arts. Kenpo, Ju-Jitsu,
 MMA, Wing Chun, Aikido,
 Brazilian Jiu-Jitsu, Karate,
 Krav Maga, and more.

VERMONT BRAZILIAN
JIU-JITSU, Mon.-Fri., 6-9
p.m., & Sat., 10 a.m.-1st
class is free. Location:
Vermont Brazilian
Jiu-Jitsu, 85 Leroy Rd.,
Wilmington, Info: 660-
4072, jiujiuvt.com
 Vermont Jiu-Jitsu com-
 munity school. Classes
 for men, women and chil-
 dren. Brazilian Jiu-Jitsu
 enhances strength, flex-
 ibility, balance, coordina-
 tion and cardio res-
 piratory fitness. Brazilian
 Jiu-Jitsu training builds
 strategies to master cr-
 uel and self-defense. We
 offer a legitimate
 Brazilian Jiu-Jitsu
 martial arts program in a
 friendly, safe and positive
 environment. Accept no
 students. Learn from
 one of the world's best,
 "Jiu Jitsu" champions
 CSJJ and IBJJF cert-
 ified Dan Gracie Black
 Belt, Brazilian Jiu-Jitsu
 instructor under Carlos
 Gracie Sr., teaching in
 Vermont, born and raised
 in Rio de Janeiro, Brazil.
 A Gracie family friend, Jiu
 National Featherweight
 Champion and 3-time
 Rio de Janeiro State
 Champion. Rio de Janeiro
 Brazil.

massage

ASIAN BODYWORK
THERAPY PROGRAM:
Weekly on Mon., Tue.
Sevi, 55-5500, 1000 Le-
gion Ave., Location:
Elements of Healing, 20
Essex Way, suite 102,
Essex Jct. Info: Elements
of Healing, Scott Maylan
289-6160, elementsof
healing@vermont.net
 This program teaches two
 forms of massage: Anma
 and Shiatsu. We will
 explore Oriental medicine
 theory and diagnosis as
 well as the body's merid-
 ian system, acupunc-
 ture points, Yogi and
 5-Element Theory.
 3-Mo. membership
 of Western anatomy and
 physiology will be taught.
 VSAW no degree grants
 are available. MCN/1991
 licensed school.

INTRO TO MASSAGE
SCHOOL, WEDNESDAY
20 9 a.m.-noon, East
2525/2nd class, Location:
Touchevine Healing Arts
Center of Massage, 187
St. Paul St., Burlington
Info: Touchevine Healing
Arts, Mark Adams,
658-7715, touchevine-
healingarts.com Our
 nine month training in
 September prepares in-
 dividuals for awarding
 center. You can expect
 person A and professional
 of practice. We teach body
 sciences, exceptional
 massage technique and
 practice. Fourteen years
 of experience!

meditation

LEARN TO MEDITATE,
 Meditation instruction
 available Sun. meet-
 ings, 9 a.m.-noon or
 by appointment. The
 Shantivale Cafe meets
 the first Sat. of each
 month for meditation
 and discussions, 9 a.m.-
 noon. An Open House
 occurs every third Fri.
 evening of each month
 7-9 p.m. which includes
 an introduction to the
 shen shen dharma talk
 and a yoga class. Location:
 Burlington Shantivale
 Center, 187 St. Wendell
 Ave., Burlington
 Info: 648-6755

Shantivale Center, 187
St. Wendell Ave.,
 Through the practice
 of sitting still and
 following your breath as
 it goes out and dissolves
 you are connecting with
 your heart. By simply
 sitting yourself, as you
 are, you develop your
 are significantly toward
 yourself. The Burlington
 Shantivale Center offers
 meditation as a path to
 discovering gentleness
 and wisdom.

pilates

6-WEEK INTRO TO
PILATES: May 22, June 26,
4:30-5:30 p.m. Weekly
on Tue. Cost: \$105/6-1st
class. Location: All
Wellness, 125 Lakeside
Ave. (in the Innovation
Center), Burlington,
Info: All Well in Launa
Swanson, 651-6100,
allwellness@comcast.net
com All Well in Launa
 workshops 2-2.5 weeks
 unless a class Pilates is
 not a full workout. Learn
 the fundamentals of
 movement with Pilates.
 This six week series is ap-
 propriate for anyone look-
 ing to deepen their body
 awareness, those who
 have been curious about
 the Pilates method and
 anyone looking to bring a
 new level of challenge
 to their fitness routine.

HEALTHY MOVES
WEDNESDAY, Weekly
Meets 10 a.m., Tue., 5:30
p.m. Thu., 9 a.m.-Sat.,
9:45 a.m. Cost: \$70/
drop-in, better rates as
your class card. Location:
National Bodies Pilates
194-B St., suite 202,
Burlington Info: 661-
3369, info@national-
bodiespilates.com,
NationalBodiesPilates.com
 For a strong and
 beautifully aligned body,
 mind and spirit, join
 National Bodies Pilates in
 a series of professional
 studios, in addition to
 strength & flexibility
 Pilates mat exercise
 releases stress, promotes
 whole body health
 restores awareness and
 results in a general sense
 of well-being. These
 classes are available by
 appointment.

reiki

REIKI TRAINING

CLASSES: Apr. 25-Aug. 25 Location: Shanti Healing Network, Burlington, VT info: Shanti Healing Network, Jennifer Kerns 330-232-4752, jennifersh@shantih healingnetwork.com, shantih healingnetwork.com Learn Reiki I, Japanese technique used to reduce stress, increase relaxation and support your body's natural ability to heal itself. Shanti Healing Network offers custom tailored classes that work with your busy schedule. Reiki Levels 1, 2, 3, and a unique master/teacher apprenticeship program. VSAAC nondegree grants available.

spirituality

THE SACRED HEALING

WHEEL: May 15 8-9 p.m. Cost: \$32/class. Location: Moonlight Giftshoppe, 800 E. 7th St., Burlington. Info: Moonlight Giftshoppe, Michelle Nappi 893-9966, moonlightgiftshoppe@yahoo.com, moonlightgiftshoppe.com Learn about and experience the energy of the Sacred Medicine Wheel. Maureen Short, spiritual shamanic healer, will share about the valuable effects of rotation: improved grounding, growth, healing, insight, and

connecting to spiritual allies, dynamic and experiential.

tai chi

CHINA-STYLE TAI CHI **SHAW:** Beginner classes, 1st, 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 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SEVEN SAYS: Does the arranging work you've done for other people inform the direction you take with your own songs?

JOSHUA STAMPER: Yeah, definitely. When you're working with other people, part of the fun of arranging pieces is trying to get inside a particular artist's aesthetic and make sure it's consistent with their notion of things. But at the same time, they want to collaborate for a reason, they want to have somebody else's voice to inform what they're doing. Even though the composition process is a fairly solitary experience, in that sense, I guess there's a collaborative element to first working on their music has influenced my own thinking and hearing.

SD: In addition to being a composer and arranger, you're the label manager for Sounds Family. What are your responsibilities?

JS: Well, frankly, it's a lot of facilitating: dialogue between manufacturing plants and all this super-boring stuff. It's not exciting, though, to have a much better sense of how this whole machine works for making records. What's involved, not just on a logistical level, but what it means to make music in a society where the modes of music consumption have changed so dramatically.

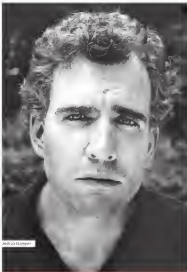
SD: How do you engage with those questions of the label?

JS: The running theme is: "How do we do this in a way that's financially viable?" I think the model from 15 years ago — you press up a ton of records, you press up a ton of promos and you spend tons of money on marketing campaigns. It used to be the kind of thing where you get a really strong review in *Rolling Stone* or *Spin* or *Pitchfork*, and once that review happens, you're in good shape, the record will be as popular as you really will and [you'll] actually pay off the record and make some profit. But that just doesn't seem to be the case anymore. So I think for us, that has meant really trying to dispense with that old model and just go by what is actually affordable. That means, for some releases, we do an only-digital release, and for some it means we do some physical side of it, too. But we'll only do LPs for the one, with download codes, whatever.

SD: It's a very complex situation, and it's interesting to hear how different people deal with it.

JS: It is complex. And in terms of online versus physical, I stumbled upon this blog post by this guy Gabriel Kahn. He was articulating the challenges I really relate with. I remember my very first music purchase, well it was a tape, and it was on a recommendation of my high school jazz teacher. He recommended, "You should get some Miles Davis." And I was like, "Oh, great." So it is the second story and I buy *Saturday Night at the Millbrook*, Vol. 2, and I was all excited, and I put it in my tape player and it just plays. Thirty seconds and I was like, "I totally wasted \$2. This is sooo frustrating!" It sounded like elevator music to me, and I was like, "What a dip-~~stick~~!" But because of the fact that I had shelled out \$2 bucks for this, an month later I put it in the tape player again. Still sounded like elevator music. A year later I put it in, and it was like, "Huh. This is interesting." And on and on. And now when I listen to this record, I can't believe how cool it is.

And the point [Kahn] was talking about was having to listen to it again because you've spent money on something. Whereas today with all these services, like Spotify or Hulu or whatever, that incentive is just not there. Because something doesn't cost your bank the first time, you just move on to something else. There's really no reason to stick with any music that doesn't reveal its immense asset to the third or fourth listen. And there's a lot of music like that, that you have to really sit with to hear what you're getting. ☐



Joshua Stamper

Song Cycle

An indie-rock arranger finds harmony in concert music, songs and business

BY MATT BUSHLOW

Last fall, Joshua Stamper had to write an artist statement for the American Composers Forum Salata Grant. He wanted the grant to fund a short tour of the Northeast with his current ensemble, Stamper on guitar and voice, Paul Arbogast on tenor and bass trombone, and Mike Creggoda and Jon Ross on flute, alto flute, clarinet, bass clarinet and saxophone.

Stamper, 39, is no stranger to working with woodwinds and brass. He studied composition at Bangor State College with Pulitzer Prize-winner Lewis Spratlan and spent nine years teaching music at the prestigious *Seinfeld Academy*. Since then, he's worked at the jazz and classical idiom for strings and winds, choirs, jazz ensembles, and percussion ensembles.

But at the core of Stamper's artist statement was a thing, up. While his early musical impulses were songs played on guitar, he took the academic route as an artist. In the intervening years, he came to wonder if songs and concert music could play nice together.

This is a surprise when you consider that Stamper has

made an art of his talent. It is a go-to arranger and collaborator for notable indie songwriters such as Dawes, Ben Stiller, Susan Stevens, Ben + Veet, Robyn Hitchcock and others.

He has a day job, too. Stamper is the label manager and an in-house arranger and composer for the Philadelphia record label Sounds Family. It's there in the small-business trenches that he and label head Donald Smith struggle with 21st-century questions about how to keep Sounds Family in the black in the age of Spotify.

Stamper was awarded the Salata grant. Maybe it's because his artist statement ended with this resolve: He learned that there are no boundaries between the poles of his musical library. He figured it out while writing and recording his 2003 album, *Interstate*. Since Stamper's steady business and grade-point average take center stage, though it isn't used the woodwinds and low brass aren't necessarily from all directions, that the music flows whole.

Seven Days spoke with Stamper last week in anticipation of his ensemble's performance at the New City Gallery on Friday, May 11.

F Joshua Stamper plays the *Interstate* Cycle at Burlington's Friday, May 11, at 7 p.m. bit.ly/133

EXPO2012

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CLUB DRINK

NATURAL WINELAND 24 HOURS



THE GRACE J. VLAAY (PER JAZZ)

Culture Club **CLUB DRINK** suffers no shortage of accolades. The Grammy-awarded pianist was named the 2010 Musician of the Year by the Jazz Journalists Association, putting her on the receiving alongside previous winners Herbie Hancock, Chavette Calhoun and Wayne Shorter, among others. His 2009 album, *Wonderly*, received all-stars of the past note from both the *New York Times* and *Downbeat* magazine. While he takes cues from great giants such as Ellington, Monk and Tyner, his prodigious output — 16 of albums and counting — is equally informed by rock, funk, hip-hop and electronics, not to mention classical, impressionist, African rhythms and Indian raga. On Tuesday, June 5, Iyer gives a solo performance at the Phishspace as part of the 2012 Burlington Discover Jazz Festival.

FRI, MAY 25

FURFOLD MUSIC HALL Tapas Night of Comedy. Mark Suda. Open bar. 8 p.m. to 11 p.m. (Seating) 8 p.m. to 11 p.m.

champlain valley
IN HARM Minifusion (ensemble). 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

GRY WINTERS The Winters (rock). 8 p.m. to 10 p.m.
THE MOTHERS WINTER Live. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

SAT, MAY 26

WET'S AMES Spider Boatline. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

BLAZE CAP COFFEE Danny. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

GOVWHEEL The Artistry of. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

PAUL & PHIL C. Rock. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

SHREEDER MOUNTAIN DOORS 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

regional

WINDFIRE Sound. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

THIRTY Pulse with DJ. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

SAT. 12

burtonville area

BACKSTAGE PUB 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

BARRAGE WHITE CAFE & PUB 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

CLUB MONTREAL 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

NIHON ON THE BALCONY 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

IF & P.M. 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

LEVY FARM 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

HARMONY HOUSE 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

NEEDS 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

ON TAP 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

HARD ROCK 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

THE GRACE J. VLAAY 8 p.m. to 10 p.m. (Seating) 8 p.m. to 10 p.m.

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ARTIST MARKET

VERY SATURDAY
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(WEATHER PERMITTING)

STAY IN MAY 19TH

BCA CENTER PLAZA
SEVEN DAYS

REVIEW *this*



J.P. Harris and the Tough Choices, *I'll Keep Calling*

(CINELAND/COLUMBIA IT DIGITAL DOWNLOAD)

As they state on the Myspace page, J.P. Harris and the Tough Choices "play Country-Godda-heck-Music-Peas!" There's very little room for interpretation in their declaration. Harris and company are throwbacks — for starters, they still have an active Myspace page — zing! Zinging aside, the band, which got its start in Vermont but has since relocated to — where else? — Nashville, meticulously evokes a portrait of country music. Serving aside the glittery pop trappings of modern country, the band's new album, *I'll Keep Calling*, is like a hokey-stink time capsule, hinged in red vinyl decades ago and only recently unearthed to deliver us from the idea of Lady Antebellum and Carrie Underwood. You'll find no Auto-Tune here. In fact, the album's only real adornments come whiskey-soaked and stained with kazoos.

The album opens on "Two for the Road," which sets a country-punka tone that never wavers throughout the following 11 tracks. Harris is clearly steeped in honky-tonk tradition, and his writing bears the mark of a man who has spent a night or 200 in roadhouses and backwoods dives. With a deliberate baritone over a sparse, Western-swing groove, he spins a classic, bleary-eyed yarn, singing, "Oh I'll take one for my heartaches and two for the road. All the whiskey tears that I've cried for you, well, you'll never know."

Harris isn't bawling any wails and displays a steadfast dedication to country convention. But rather than

sounding derivative or predictable, his tunes have an instantly honest quality. When he sings of walking away from a settled life on "Buddy Boy," you believe he's just the sort of muddling man who has carved his name in "almost every bar from here to the Gulf of Mexico." When he raves a lust love on the title track, you feel the desperation in his weary croon. And when Harris means he'll give up all his worldly possessions for love on the closing cut, "This Is All," it's hard not to envision the bearded singer with nothing but the Western shirt on his back and a pack of smokes at his pocket.

J.P. Harris and the Tough Choices play Positive Pez 2 in Montpelier this Sunday, May 12, with the *Scraper* Rhythm Boys.

DAN WOLLES

Jayson Fulton, *Started Arms*

(SELF RELEASED CD)

For the better part of the past 15 years, Jayson Fulton has played in a variety of central Vermont-based bands. Most notably, he is the lead singer and bassist for Waterville Blues as well as the Mad Wisconsin Soundwreckers. But deep in his heart, Fulton has long considered himself a solo artist. Earlier this year, he finally released his debut solo album, *Started Arms*. While *Soundwreckers* may be somewhat surprised at Fulton's solo-rock leanings, over 17 original tracks the veteran multi-instrumentalist proves himself a capable tunesmith and a talented vocalist.

Removed from his familiar rooster stage-band setting, Fulton reveals an interesting assortment of influences, from James Taylor to Hall and Oates. Following a brief instrumental intro track, he settles into a light acoustic-rock groove on "Misty Pool." It's an adventurous indie tune with a wandering melody that winds at a steady pace.

Throughout the remainder of the disc, Fulton shows great command

of his formative inspirations, offering elements of varying styles without ever truly aging them. "Wine Chimes" is a tender bluegrass-tinged cut with a clean hook. "Colorado I Pretend" is a heartiest ode that recalls Simon & Garfunkel. "Cool River" is a fairly acoustic-rock number — complete with schmierly mouth-trumper solo.

The album's only real flaw is that there is too much of it. While there are more nice moments to be heard than bad ones, Fulton includes a few clunkers that should have been left on the cutting-room floor. For example, "Business Day," on which he muses over the monotony of working a day job. Unfortunately, the song is as dull and listless as one presumes the 9-to-5 to be.



Self, there's a lot to like about *Started Arms*. Jayson Fulton may not be a cutting-edge songwriter, and his influences may seem dated or, at times, even a little samey story. But his refreshing lack of pretense is undeniably appealing. Throughout the record, you get the sense that Fulton comes by his easy soft-rock persona honestly. Particularly as first listens go, the record is a largely pleasant affair that suggests Fulton is a promising talent with much to grow.

Jayson Fulton plays the Purple Moose Pub in Whitefield on Saturday, May 19.

DAN WOLLES

Watch something LOCAL this week

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Sugar Fix

"Sweet!" Studio Place Arts

Arguably with a sweet tooth is sure to enjoy the eye candy currently on display at Studio Place Arts in Bury. In fact, visitors with a hunger — or uncontrollable craving — for cakes, pies, ice cream and candy will salivate over "Sweet!", a show presenting all manner of dreamy desserts and their creators. They're not edible, however, so the edible content is more strict, even though these 30 or so paintings, drawings, sculptures, photographs and mixed-media collections pay visual homage to the Sugar Queen and her court, the Butter Museum.

A couple of the artists don't simply depict sweets, they use them as materials. Leah Sopher of Montpelier creates melted gummi bears and glass, surfaces in produce a dozen vibrant versions of stained glass.

Most of the pieces in "Sweet!" are intended to be humorous, and two or three of them succeed in hilarious effort. Some of the busy creations are also serious — that is, well executed — works of art, while others may evoke more visceral than smiles. A few high-quality pieces aren't meant to be funny at all, despite their frothy subject matter.

Hadi Brown, who had a fine show of paintings depicting people at work last year at the Central Vermont Medical Center, returns to that theme for this exhibit, with a similarly recent result. In *Doctors' "White Chocolate"*, an East Asian factory worker wearing a hairnet is shown pouring milk into a gum. He-hand her on the large screen looks a machine that probably turns out the mass of white-chocolate bunnies seen sitting on a tray in the foreground. It's a couple sort of everyday reality.

A trio of pencil drawings by Mary Reardon, the art teacher at Spaulding High School, inked in a Twinkie, a Ring Ding and a Boston cupcake with unusual dignity. All three have been bitten into, revealing their creamy insides, crumbs are scattered delicately alongside.

Alan Ajo is represented by a suite of small watercolors of bread-cake candies, each presented in realistically rendered close-ups. The Burlington artist makes Life Savers, Squared Nut Zip-



"Candy Queen" by Miranda Sharp



"Sweet is Chemistry" by Heidi Brown

pers, Mary Jones and Toxicie Roth look like classical still-lives — though with a molecular twist.

Cake objects related to the show's theme are included, as well. W.L. Shew's cake plates with close portraits etched into their glass serve as refined

**A COUPLE OF THE ARTISTS
DON'T SIMPLY DEPICT SWEETS;
THEY USE THEM
AS MATERIALS.**

counterparts to the frothy layer cake that Len LaLonde has painted on an old wooden door across the room.

Unapologetic honesty on the part of many of the artists gives "Sweet!" a special appeal. In effect, each of them is saying, "Yep, I admit loving stuff that's the opposite of health food. It tastes good, so lighten up, OK?"

There's nothing goofy about the pleasures depicted in this show. In fact, the pasticcio tradition for sugar and fat embedded in the culture of apertifs, ice-cream, vodka Vermouth is deftly evoked in Jade Boudin's "Mummy Dore" and the

REVIEW

Baked Goods." On pieces of linen hung in a vertical row, the Burlington artist shows the intrepid glutton detective using a magnifying glass to scrutinize slices of pie and cake as though they were pieces of evidence at a crime scene.

Equally amusing is Roseanne Burton's "You Are What You Sweet." She has constructed a leaning tower of wooden doughnuts, some of them coated with white or pink paint. Donuts should consider springing on the \$425 price of this piece; it would make a coolly ironic corporate logo.

The ROTFLMAO (rolling on the floor laughing my ass off) award goes to Miranda Sharp of Grand Rapids, Mich., for "Candy Queen." Sharp paints a Lady Gaga look-alike reclining on a once-white sheet studded with splashes of red food dye and the remnants of what appears to have been a pouty orgy. Eyes agog, she raises a lollipop to her lips with a hand dripping with yellow dough. Blue-and-pink-striped wallpaper with red finger-streaks serves as the backdrop to this over-the-top tableau.

Studio Place Arts director Sue Hight says she sympathizes with the curmudgeonly character in "Candy Queen." Her own confessed addiction to pie and cake inspired Hight to organize this show. "I go way back with it," she says. "My mother was a big baker. She'd make 45 to 60 varieties of cookies every Christmas. Really extreme. Really good."

KEVIN J. KELLEY

BURLINGTON AREA SHOWS & Fairs

LOUIS & MARY MONROE: A Life in Printmaking, a series of etchings and linocuts depicting scenes of daily life. Curated by ELIZABETH. Through May 27 at NCAM Studio in Burlington. Info: 531-7632.

JOHN GILGUS: ARTIST'S LIFE: THE CREATION AND ARTISTRY OF THE KING JAMES BIBLE, a national traveling exhibit that tells the story of the original creation and subsequent release of the most influential books in history. Through May 24 at Middlebury College in Colchester. Info: 854-2326.

HOUSTAT: THE WORKERS ARE REVOLTING, American social realisms. Through May 31 at First Square in Burlington. Info: 738-0432.

MICHAEL BIRN, "Street Scenes" (photographs of Burlington's homeless community). Through May 27 at Spectrum 4 at 44th (Pearl Street) in Burlington. Info: 638-6005.

MIL HAASER/WHITE, "The Haughty Haired Hairs Show," figurative drawings and watercolor and acrylic paintings. Through May 31 at ArtSpace 64 at The Plaza 64 in Burlington. Info: 864-3549.

SHARIL LANGE, "Figures and Landscapes" (photography of and around the world). Through May 12 at Downtown Gallery in Essex Junction. Info: 777-3676.

PERMAN YOUNG, "Contemporary Photography from the IMAGINING THE BEANS WORLD" (two men, one with a 27-inch penis and one with a 27-inch penis). Through May 31 at ArtSpace 64 at The Plaza 64 in Burlington. Info: 864-3549.

PETER WILSON, "The 3rd Floor Show" (photography of and around the world). Through May 12 at Downtown Gallery in Essex Junction. Info: 777-3676.

POWER HILL ARTS CENTER, "Artists by the Sea" (a series of art by artists who live in the area). Through May 31 at Power Hill Arts Center in Essex Junction. Info: 777-3676.

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The 3rd Floor Show A live 12-year-old Broadway dance studio and artist, has a series of artists, Bruce Brier and artist Julie Davis, distributed 1200 to 1200 to be placed throughout Vermont. These flowers, new in bloom, are the subject of Davis' latest paintings, which are part of a group show at Burlington's Hyndy through July 29. Each contributor to the show occupies the third floor of Burlington's Howard Square Center, where Brierley used to paint in a loft above his mother's studio. Last year of false in Mrs. Brierley's pen-and-ink symbols inspired by the 2001 musical and nuclear disaster in Japan, a whimsical winged chair by Wyler Sofia Garcia and Maggie Sherman, and Polge they turn a playful oil-and-acrylic work, in which many birds take flight with blimps. Richard, "Pink Yellow Back" by Brierley Davis.

ARTIST QUINCY? RUBEN ISLAND With by Saki Chikley, Brierley Davis and artist Brierley Davis among others in the field is a series of many. Through July 29 at Downtown Gallery in Essex Junction. Info: 777-3676.

THE ROAD TO THE TRAVEL Artwork by John P. Davis. Through July 29 at Downtown Gallery in Essex Junction. Info: 777-3676.

WEND JONES Artwork by John P. Davis. Through July 29 at Downtown Gallery in Essex Junction. Info: 777-3676.

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ART SHOWS

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grandfather was a professional sign painter. The Burlington artist has been using his antique French brushes and enamel paints to create contemporary graphic landscapes. Her dynamic paintings are currently at Whitefish's new Quebec Avenue shop along with an installation by another Burlington artist, Susan Smerecka. "Rapture" consists of 1706 cloths, plus more than 300 chine colle collage of clothsque juxtaposed with text from letters written by Smerecka's aunt, Camille's family, heritage and research through May 31. Posterize "The Road to Jerusalem" by Whalen.

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Ward Joyce It's a steep climb up Cliff Street in Montpelier — but it's worth it. The narrow stretch of road is pitched through the heart of downtown, but when it rounds a right corner toward Hubbard Park, it offers a killer bird's-eye view of the city. Montpelier artist Ward Joyce captures that vista, as well as other capital-city architecture and landmarks, in his paintings curiously on view at Solera in Burlington. An architect in his own right, Joyce teaches in Vermont Technical College's architecture and building engineering department. He is also responsible — with Lucinda Smith — for another Montpelier landmark: the squashed bicycle sculpture along the bike path to the Ronger Mountain Co-op. Check out his work through June 6. **Where:** "Cliff Street."

JOAN OBERGIRY Surreal landscape, mixed paintings. Through May 22 at Accident Carver for the Arts, Johnson State College, info: 318-0350.

ALANNE PETERSON Contemporary on canvas. Through May 21 at Mixed Arts Southside Gallery, info: 483-4822.

JOHN THOMPSON Color painted with a message of peace and the love of human. Through May 21 at Black Cap Children's Store, info: 278-4208.

SAM AND LIGHT AND WATER SHEDS New England landscape and water by artists from around the country. **ANNEKE OHL** Landscape artwork displayed. Through July 6 at Open Museum Gallery in Jeffersonville, info: 688-1000.

MARGIE BRAGG Abstract art paintings. Through June 8 at Parker Fine Art Center, info: 525-3545.

NEW FEATURES ARTISTS Photo work by Eugene Green and Suzanne Corbett, wooden bowls by Richard Fitzgerald and wood mosaic work by Nancy Morgan. Through May 21 at AAA in Burlington's Capital City Gallery, info: 255-1414.

SHIRLEY BROWN AND JAMES RICE Paintings by the BRONX. Through May 12 at BART Arts in Montpelier, info: 588-9198.

WANDA LIP Works in acrylic, pottery, art glass. Laura Schiff, Mary, Mark, Catherine Court-Denis, Anna Diller, Sarah Morris, Malloy, Lisa, Lori Lohr and Jesse Pollock. Through June 20 at West Branch Gallery & Sculpture Park in Waterbury, info: 253-2563.

PERMANENT COLLECTION EXHIBIT Works by Edward Acheson, Curtis Tracy, Mary Maguire, Rosalind Harris, Stanley Hirsch, Eric Anderson and Philip Roberts. Through July 31 at BACC in Montpelier, info: 473-6857.

SHARLEY TRIGGS "Woodcut 11111111," woodcuts 37 through June 16. **HARRET WOOD** "SCULPTURE" woodcut paintings by the artist. Through May 21 at Stone Association in Montpelier, info: 748-1207.

STUDENT ART SHOW Work by elementary and public school students from Essex and Chittenden. Through May 21 at Hennessey & Condon in Essex, info: 233-9138.

regional

DAVE LARD Many Mount, west work. **JOAN PETERSON** Under the Stars, under the Stars, under the Stars. Through May 21 at Stone Association in Montpelier, info: 748-1207.

FRANK ALLEN Small Works. Mixed media paintings. Through May 21 at Arts Gallery and Art Center in Lebanon, info: 452-4449.

FOURMEN THE GREAT CARNIVAL A 100-year-old of the American expressionist group. Through May 21 at Hennessey & Condon in Essex, info: 233-9138.

MIX OF THE JOE ELEMENTS DRUGS AND JEWELRY POLICE Displays of the art and jewelry. Through May 21 at Stone Association in Montpelier, info: 748-1207.

TEEN WAVE 2010 THE EXHIBITION An interactive investigation into the science of the wave. Through May 21 at Stone Association in Montpelier, info: 748-1207.

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movies

Bully ★★★

This is a movie that has several powerful, illuminating moments. The surprising thing is, none of them feature bullies. While their behavior is condemned, they aren't the only bad guys in Eli Hirsch's film. The people you're likely to find most infuriating are defense parents, low-enforcement officials and school administrators.

Bully tells the stories of five children at four states all in the same middle belt (no explanation is offered for this choice). All five experienced sustained emotional, verbal and physical harassment at the hands of their peers. Two committed suicide before Hirsch's cameras began rolling.

Atteney-year-old Kelly describes what happens when you come out in *Twelve Oaks*. Longtime friends chastised her family. Classroom officials threatened her dad to ensure he'd no longer walk with police near her house in Yonkers County. Mrs., a 14-year-old black girl named Jiviera was in a juvenile detention center working to leave her fate after she staged and posted her mother's gun at her doorstep.

Then there's Alex, a Black Cop, who,

14-year-old who gets the most screen time and gives the chilling impression of narrating the end of his rope. His story is the heart of the documentary, not least because Hirsch was able to capture people reacting with him on film. This is sad, disarming stuff. The saddest part is that none of it was shot at Alex's home.

Perhaps a month after his premature birth, Alex doesn't smile, with talk like the other kids. It's called "fish face" and is so common that to show it at the school bus that he's concerned himself his classmates are "just making fun of him." If not for them, what would it be? he asks his mother when he's belatedly begins to acknowledge something's wrong.

None involving that his dad is Alex's father's proving fascination with Alex's failure to stick up for himself. In one wrenching scene, he reminds the boy for performing his own massacre. You wonder how much more luckless the parents' presence might have been to witness the presence of a minor victim in their home.

These are kidding because of confidence and composition, however, composed with



THE ODD ARMY WILL, RIGHT AFTER ALEX, 14-year-old children will suffer the same Alex. Kelly was also very according to filmmaker Eli Hirsch.

the problems running the schools these children attend. When family and friends of a victim who committed suicide held a large rally meeting to shed light on the issue, not a single school official bothered to show up. Among those cowardly waiting Kelly got a regular bribe, we learn, was one of her teachers. The worst is the narrator presented as Alex's school by the end of the film, you want to slap a plaque and swing his neck.

Early on, we watch her on a handle a bullying incident. As both kid and from the playground, the takes under two boys, one of whom has just been harassing the other, and orders them to resolve the conflict by shaking hands. The bully totally refused to go off so easily. His target is intimidated and reluctant. The filmmaker proudly captures the perpetrator and intimidator. His victim is asking to shake hands every day as fearful as when he's come back from home.

Like we're all on her mind, it's hard to avoid the director takes us into the student principal's office where Alex's parents pay a visit to discuss footage of their son being terrorized on the school bus. The administrator pushes parents' concerns, insisting that the bus is "gold as gold," and proceeds to show them photos of her new grandchild.

Despite such atrocious moments, Kelly isn't a particularly well-made film. It's manipulative and shamelessly sentimental in places and drags on others. Many viewers will walk away offered more in the way of analysis. In the end, though, the feelings aren't about facts or figures, but feelings. Hirsch wants to make you angry, to raise your blood pressure in a few key scenes raising your own awareness. While he doesn't make great camera, there's no doubt he makes his point. **D**

RICK KISDAKE

REVIEWS

The Avengers ★★★ Damsels in Distress ★★★

This week brought us two movies about doctors who seek to use their special abilities to make the world a better place. One shows cancer-rap doctors, the other, cautions.

The latter would be *The Avengers*, the long-awaited Marvel Studios blockbuster that introduces us to an Iron Man (and his sequel). The *Incredible Hulk*, Thor and Captain America: The First Avenger.

If you missed those films (and the comic book's premier Iron Man is surely helmed by Tony Stark [Robert Downey Jr.] in a world war. The Hulk is the huge, red-skinned giant who is the super-soldier's alter ego. Thor is the god of Asgard, the Norse god of thunder. Iron Man (Mark Ruffalo) [Thor (Chris Hemsworth)] is a Norse god who speaks in Shakespeare in the Park dialogue (on Stark puts it). Captain America (Chris Evans) is a straight-ahead super-soldier who has been in deep freeze since World War II and now happy to wake and find his world was history.

We still have to go to the supporting characters including superpowered characters played by Scarlett Johansson and Anthony Russo. The director is J. J. Aven, who made

normal Mark Ruffalo (Daniel L. Johnson), who promises all the players to make a superhero and go after Thor's hammer, Loki (Tom Hiddleston), who seeks to open an interdimensional gateway and deliver the Hulk to show with it on them on their minds.

Confused yet? Like all superhero films these days, *The Avengers* amounts to a collection of scenes of talking scenes (some in epics) interspersed with (and moving, as phony digital collages. Then the digital collages are impressive post without saying. The premise surprise is that the scenes with actual humans are coherent and funny. Winter-director Jon Whedon understands how to build a ensemble and work on character development between explorations and he's given this ensemble film the essence are it needs to keep casual viewers' attention.

The Avengers may convert concerned buyers of capes and spurs, but it does make us super-people seem incredibly human.

Victor (Chris Hemsworth), the protagonist of *Damsels in Distress*, may not have superpowers, but he's every bit as gently anthropomorphic as Captain America. A student at a fictional East Coast college, Victor leads a group of girls who run a little-



BAND OF HEROES: Downey Jr. and Evans play Iron Man and Captain America respectively in *The Avengers*.

prevention center and attempts to kill their fellow underground member (and mostly) with top dogs, making them a night of over-the-top action. They're in a position and to realize as cap characters played by Woody Allen, and often quite wrongheaded. She's also surprisingly likable.

If Iron Man was shown today and nothing moves, they might look like the film of 1980s. William was wrote and directed *Damsels in Distress* he's been out of the game for 10 years, so one who enjoyed *Metropolis*, *Scarface* or *The Love Days of David* is likely to have forgotten William's unique mixture of intelligence and concern and another whammy. This is the sort of film where characters can have an intense, enlighten-

ing discussion about the proper phrasing of the word "dickin'."

As Victor faces challenges in her world-view from her old first boys, cynical college journalists and even a new convert to her group (Anthony Tipton), Damsels shows the potential to become a smarter film. It's a coming-of-age story (a *Summer for Steve* variant) or a *Summer for Steve* variant. Then, Sullivan seems to lose interest. Damsels wanders off on various entertaining but ultimately irrelevant sidequests, and in such of focus means it's a slight film. Still, given its success as a comic book, it's memorable in *The Avengers* [Tony Stark, And the planet of "dickin'"] FYI, it's "dickin'"]

MARQUIS HARRISON

BLISS B W HADLEY BLISS



TED RALL

IF TURNABOUT WERE FAIR PLAY



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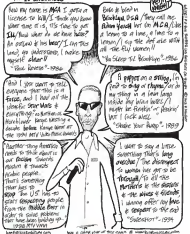
HOW A LITTLE
THAT WILLIAM PUT
THEIR BLOOD

dan fluit
aan de
schoonheid
van het
land

Key Words: social support; coping; self-efficacy

R. L. Green, A.E. Hill 161

The K tubercles



Back to black in
Blacklight USA / Very cool org.
Adam Yacobi not in MCA/13
a lesson to a line, a line to a
lineup / I cup the def and will
all the Bull women!!

^aSee *Survey of the Bookmen*, 1994.

A paper on a string, I
put to sing of rhyme, or
my thing in a beat lamp
inside my brain holes. I
might be fiction or fiction
but I fuck well.

© "Shake Your Auto" - 1989

Another thing America needs to think about is our Islamic Muslims & towards Arabic people. That's something that has to stop. The US has to start respecting people from the Middle East in order to solve problems that have been building up -

I want to say a little something that's long overdue / The distances to women has got to be through / To all the partners in the station & the wives & friends / I want to offer my love & respect to the co- "Subculture" - 1998

14 "SwitchHOT" - 1994

Journal of Interpersonal Violence 28(10)

has a long year of the year. It was a long year of the year.

THIS MODERN WORLD

[illegible]

by TOM TOMORROW



CIRCULAR DEBATE



RED MEAT

occant's story

from the worst case of
MAX cannon



Tiny Servku @2012

DEAR TINY,
I OSTEEN HAVE A LOT OF THING
TO DO, BUT I CAN'T BECAUSE
I GET LATE. HOW DO I
BECOME LESS LATE?

-D-



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NORTHMAN MEETS AROUND SPILL

Portly woman, black top jeans, the kind and smile we've noticed each other while you were looking for us into the back and I walked to leave. You have your cell phone out, then I surprise looking at me as I drove away. Which you have been looking back. Don't get, until had said hello. When: **Thursday May 2, 2012** Where: **portland** Your Name: **Ms. Hsu** #101693

MAINE SHAKES UP

Has been working in the little black dress (small, tight, etc.) and you go to work as much as you can. My eye as the black, give me the final piece someone could you. Could be perhaps for people to witness! When: **Saturday April 28, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101692

WATERFORD

Has been the year with her friends or are can work the spring! When: **Friday May 4, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101691

THAMES, ILLINOIS

He is interested in the 5th wedding with a friend. You studied around me and we had me. But my hair and skin are not too. I have I only give you information up. You might not get me from there. Thanks for coming to see. How people could be better when they are in contact with each other. When: **Wednesday May 2, 2012** Where: **Chico** Your Name: **Ms. Hsu** #101690

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ILL-BEDHEAD IT TODAY

It seems as if you had the first day of the year. You definitely want your attention. Let's see you. When: **Friday April 28, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101688

BRIMBY, ILLINOIS

I have been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101687

ONE PICTURE'S WORTH

You had been for some interest on 10 from your first in the back. In the past, you had been for it. It was with a friend. You have been for it. When: **Friday May 4, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101686

SANDY ARABIAN (LINDSEY) HANE

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101685

ARE YOU HER NIGHT?

I have been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101684

SINGLE SPEEDS BEING TIGHT HEART

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101683

SOME FRIENDS

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101682

WHITE GARDEN

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101681

QUESTIONS OUT OF THE WIND

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101680

WINDY MAN

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101679

THE GRAND RUFFY

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101678

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101677

DEATH-PONDER BEHIND AT DOW

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101676

FOURTH STREET LANE

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101675

WINDY & WINDY LIVERY

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101674

SPRINGTIME LIVING THE DREAM

Has been in the past few years. I was not I look for. When: **Sunday April 29, 2012** Where: **Burlington** Your Name: **Ms. Hsu** #101673

Your guide to love and lust...

mistress maeve



Dear Mistress,

I am a healthy, fit and attractive woman in my late 20s. I have a super-high sex drive. The problem is, when I don't have a boyfriend, I have no sex. I frequently wish I could date from myself and explore my sexual self. I can't seem to be intimate with someone who doesn't seem interested in the long haul, though I would really, really like to be. I can't tell if it's lack of rejection, lack of self-confidence, or remnants of a super strict and religious upbringing. Any advice on how to lose these inhibitions and take care of business?

Signed,
Too Square to Slut

Dear Too Square,

Have you watched television lately? If you believe what you see on news shows such as "60 Minutes" on HBO, casual sex is required for women in their 20s. You need it with your spouse! If you're not getting it in with every Tom, Dick or Harry, you're a square.

Of course, this isn't true. For as it is from me to put down casual sex (one of my favorite pastimes), but it's not for everyone. Maybe you're a happier person when you're not sleeping around, and that's OK.

That said, if you're committed to a casual connection, here's a word to remember: honesty. You need to be real with yourself. Can you handle a casual relationship? Play the scenario out in your head. You have sex with a guy and don't get into the morning—hell, he might not even spend the night. How does that make you feel? As long as you're OK with it, and he's on the same page, go for it.

You may want to be a voracious vamp, but don't forget it. Remember, just because you're not having sex with a partner doesn't mean you can't have exciting, mind-blowing orgies. When was the last time you tried a new position in the moon or had just thought a new idea to try? Spend an hour evening yourself up, watching porn or reading erotic before getting yourself off? The most important sexual relationship you have is with yourself—be a good partner and keep things spicy.

Need advice?

E-mail me at mistress@sevendaysvt.com or share your own advice on my blog at sevendaysvt.com/blogs

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SPRING COOKING CLASSES

THE LEARNING CENTER AT HEALTHY LIVING

An Eclectic Picnic

Friday, May 11th • 5:30pm - 8:00pm

Hands-on • \$45 - pre-registration is required



The weather is getting warm and it's almost picnic season! Join HL's amazing Demo Coordinator, Gerde Lederer, for her take on the American picnic in this fun class. In the Learning Center we're making sure you have all the tricks to pull off the world's best picnic!

No Sugar, Dairy OR Wheat?!! So What CAN I Eat?

Wednesday, May 16th • 5:30pm - 8:00pm

Demo • \$20 - pre-registration is required



Have no fear, tasty choices are still here! In this popular class, we will introduce new ingredients to replace these major staples so you can still have favorite foods you'll crave, love and eat with enthusiasm. (They just won't include sugar, wheat or dairy!)

Potato, Potato

Thursday, May 17th • 5:30pm - 8:00pm

Demo • \$20 - pre-registration is required



The potato... such a simple ingredient, and yet, so misunderstood. The potato has a lot of power in the kitchen: its starch can be used as a thickener, a glue and an emulsifier. Potatoes can be creamy, fluffy, crispy, crunchy, velvety smooth and anywhere in between!

Pharma Foodie: Feeding Your Second Brain

Friday, May 25th • 5:30pm - 8:00pm

Demo • \$20 - pre-registration is required



In this installment of Pharma Foodie, we will explore the supremely important relationship between your gut (digestive health) and your health. More and more, there is agreement that digestive health is at the root of how we think, feel and move through life.

To reserve your place or to see our complete class schedule, visit our website or call!

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